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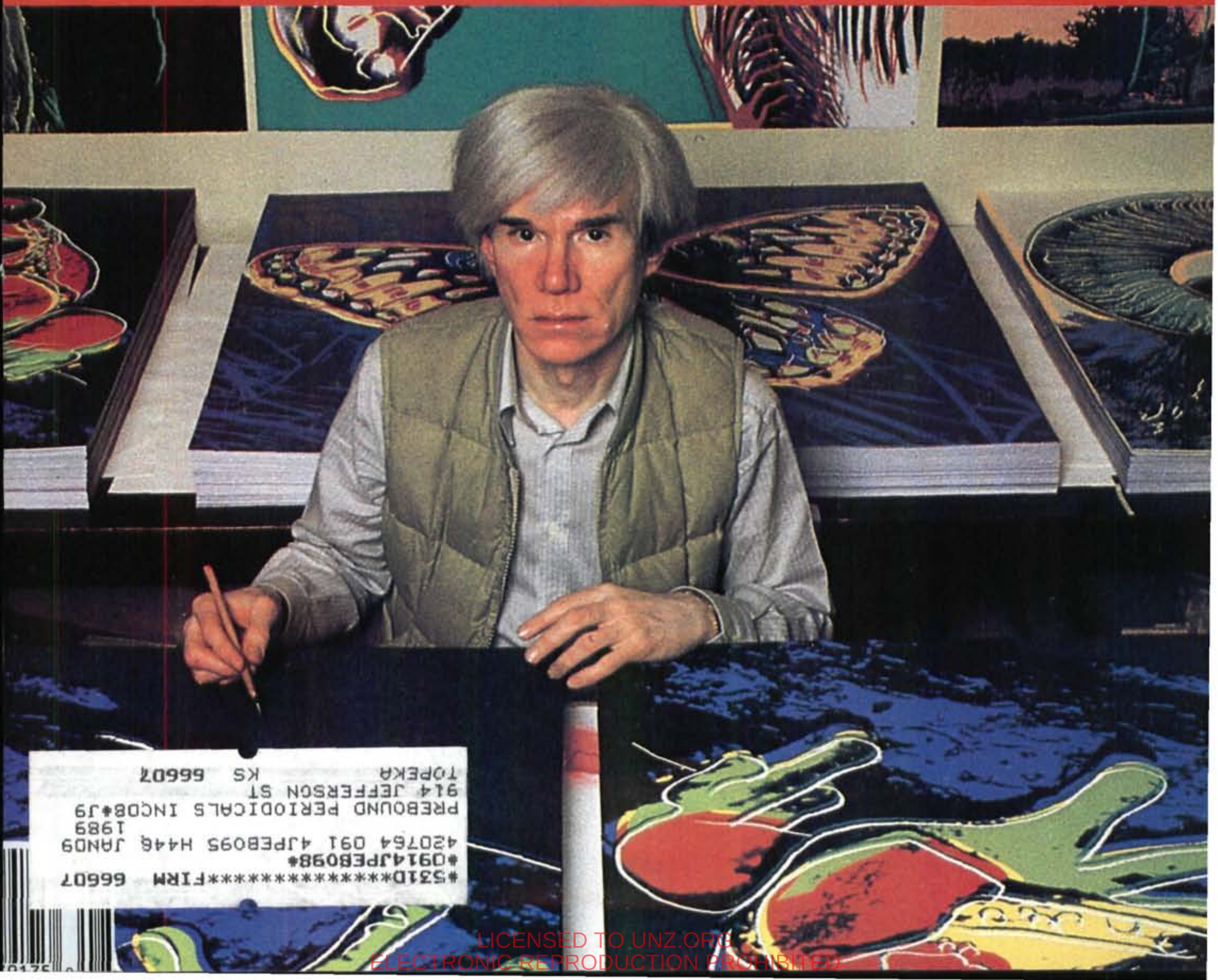

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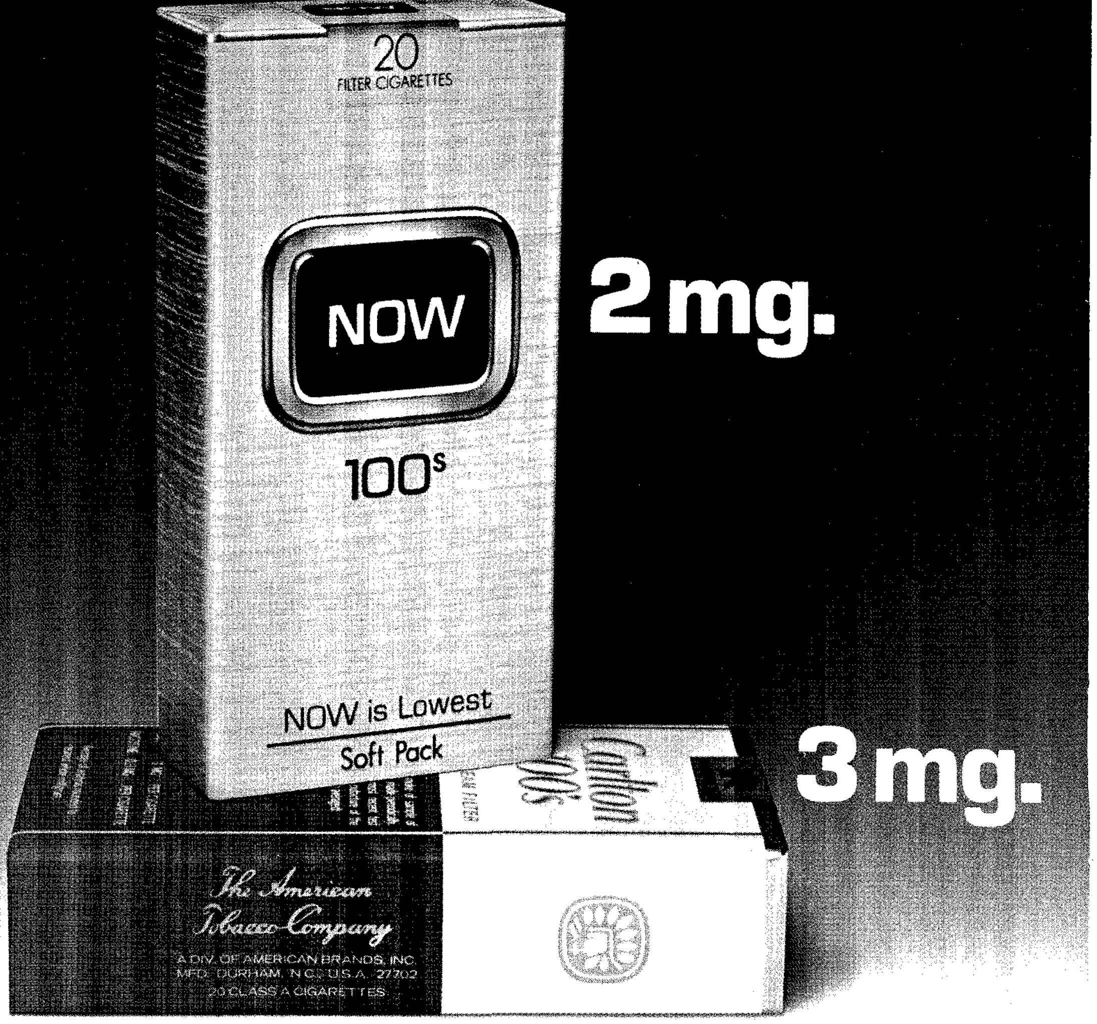
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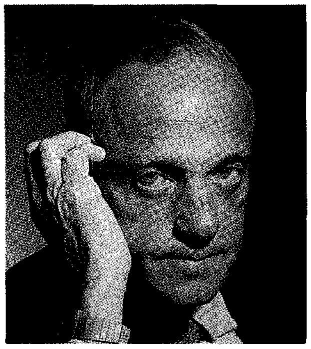
BY JOHN TAYLOR

When Andy Warhol died, he left behind an estate worth more than $75-million and a townhouse filled with masterpieces—and junk. Fiesta ware was piled next to Picassos; merry-go-round horses fought for space with Duchamps. On April 23, Sotheby's will begin selling Warhol's collection; the proceeds will go to a foundation to be run by the artist's longtime friend and business manager, Fred Hughes. In the year since Warhol's death, Hughes has alienated many in the artist's circle. But he says he's just trying to work in "the spirit of Andy."

40 Roy Stories

BY SIDNEY ZION



Roy Cohn was the ultimate insider. Connected to the worlds of industry, politics, the arts, and organized crime, he moved in an aura of mystery—and he'd saved up a lifetime of stories. In 1985, a year before his death from AIDS, Cohn started telling them to Sidney Zion, his friend of twenty years. In this excerpt from Zion's forthcoming book, *The Autobiography of Roy Cohn,* the controversial lawyer talks about the Reagans, the mob, George Bush, and the Rosenbergs.

48 Rich Kid, Poor Kid

BY DAVID BLUM

At 23, David Bloom had an $830,000 Upper East Side apartment, a $1.9-million summer house, 40 fine American paintings, and two fancy cars. Bloom's money—more than $10 million—had been given to him by 100 investors who thought he was using it to buy them stocks. Instead, the government charges, Bloom bought himself the life he'd always wanted.

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BY BARBARA COSTIKYAN

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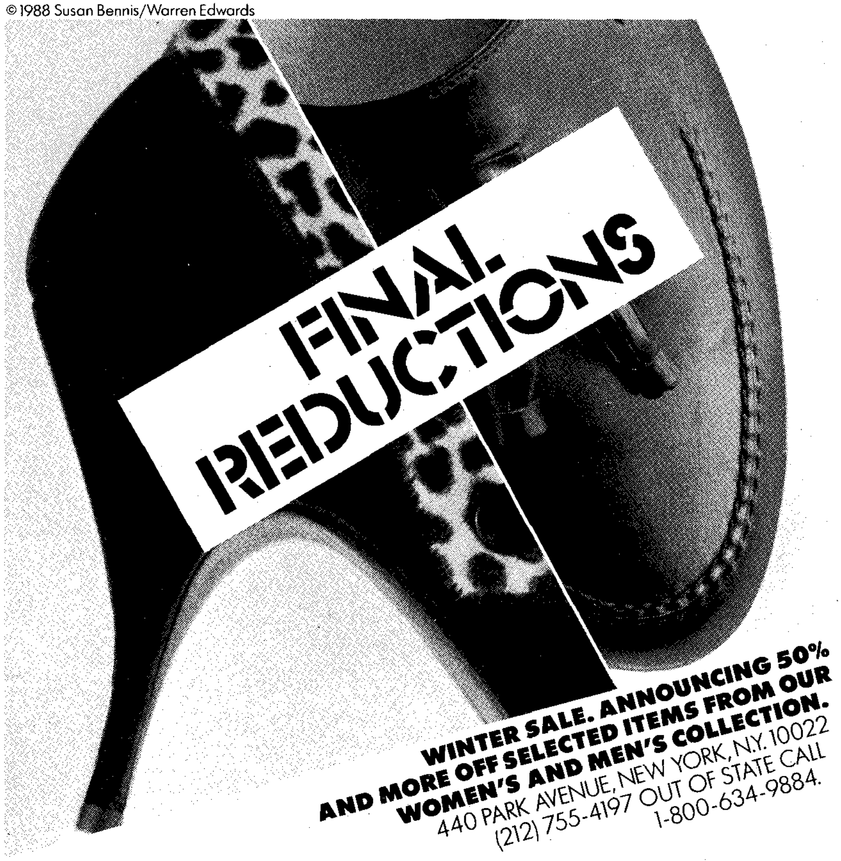

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LETTERS

The Parent Trap

IN BOTH “BACK TO THE NEST” [BY MARILYN Webb, February 1] and “Kept Kids” [by Daniel Shaw, February 1], college graduates are portrayed as overage dependents, dangling from their parents’ purse strings. What the articles neglect to mention is the thousands who have managed to become financially self-sufficient in spite of the cost of urban survival. I’m 24 and have learned to pay my own way, as have most of my peers.

In the future, *New York* should present more balanced features.

Linda Chow
Manhattan

DON’T MOST OF THE PARENTS OF KEPT kids remember working hard and doing without in order to get where they are now? Why don’t they believe that the same things are good for their children? Sure, it’s great to help the kids here and there, treat them to something special. But supporting them well into adulthood because they don’t want to give up their creature comforts seems not only absurd but pathetic. Where do you draw the line?

Parents, you deserve any torment that your overgrown adolescents bring you. Young adults, get real. Take the big step and move to Brooklyn, Queens, or Hoboken. Then you can work your way back to Manhattan and all the luxuries you are accustomed to. Grow up!

K. D. Reed
Brooklyn

“KEPT KIDS” LEFT ME FUMING. POOR Carolyn earns only $25,000 a year as she struggles to become financially independent. Well, maybe Carolyn should trade in her luxurious weekends at her parents’ Caribbean condominium and the Berkshire farmhouse for a second job.

I left home (on good terms) twelve years ago, when I was eighteen, taking only my parents’ love and emotional support. I worked at two jobs and earned enough for a down payment on an apartment in an “outer borough.” At the ripe old age of 30, I continue to make sacrifices for the future. Struggle is a given in life, except for those who are dormant or who ride the waves.

Donna Sanclemente
Queens

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

I JUST CLIPPED OUT “BACK TO THE NEST” and sent it to my parents, with a note: “Send me $500 a month, or else.”

Aliza Otero
Manhattan

ONCE AGAIN, *New York* HAS CHOSEN TO show us the most selfish, egotistical, and greedy members of a given group. These kids have grown up with Donald Trump as a role model.

My parents sent me out into the world with a wave and a sarcastic “Good luck.” They didn’t pay for my college education. In fact, I survived on financial aid (which I am still paying off, ten years after graduate school) and any money I could make. After a year of unemployment (I lived in my parents’ basement), I got a job as a teacher and made $9,000 a year. I rented an apartment and bought a car. No, I couldn’t afford furniture or clothing. I was poor, but I was on my own.

Now, ten years later, I make over $50,000 annually and run my own business, but I still can’t afford to own a home. I rent a large apartment in a lovely suburb of Boston for $825 a month. To buy it would take at least $200,000. How do I feel about being left out of the American Dream? I feel proud that I earned everything I own.

And about that inheritance I was supposed to get . . . talk about wishful thinking. My parents are spending every cent they have on themselves. And I’m grateful, because fighting over the sterling isn’t something I look forward to.

Marjorie Peskin
Belmont, Mass.

MY TWO DAUGHTERS CAME TO LIVE IN my one-bedroom, one-bathroom apartment in Manhattan at the same time. One was going through a divorce, and the other had broken up with her boyfriend. They stayed three years. I am a single parent and thought I’d never make it. All the furniture went into storage, and the living room became a dormitory. I had to forget about privacy and keeping the apartment neat, and there was no room for either their friends or mine. But I survived, and so did they. We even began to like one another again. Now our relationship is stronger than ever.

Lorraine Farkas
Manhattan

WHO CARES ABOUT THE HOMELESS? I’M worried about Irene and Loni! Will Irene’s mother, Karen, give up her silly ideas of independence and responsibility and let Irene move back to the East Side brownstone? Will Loni overcome her fear of signing a lease because she does not have a steady income (only a meager $163,000)? Or will she continue to go skiing in Aspen, buy expensive clothes, eat dinner out, and take a share in a beach house? *Do* keep us informed.

Julie Anderson
Manhattan

Damaged Goods

I READ WITH GREAT INTEREST E. BINGO Wyer’s article about the physical woes of twentieth-century art [“Flaky Art,” January 25]. As an artist, I learned very early about these problems with materials, when figure studies I had drawn on newsprint turned yellow and eventually fell to pieces. I would have liked to frame them. I also would like to hang a large oil painting of my college boyfriend, but the many empty spaces where the paint has peeled, the cracks, and the discolorations don’t seem to make the effort worthwhile. I blame the schools. After years of classes and several degrees, I still know nothing about the materials used by the masters of my craft. What a shame.

However, there *is* hope. I discovered a New York natural resource: Furman Finck, a painter and co-founder of the Tyler School of Art of Temple University. Finck teaches “Painting Materials, Methods and Techniques” at the National Academy School of Fine Arts in New York. It would take a lifetime of study to learn what Finck knows about the history and proper use of art materials.

It’s not too late for budding artists. But if the schools don’t make courses like Finck’s mandatory, tomorrow’s creative geniuses just might flake away like today’s.

Jane B. Rosen
Manhattan

I HAVE BEEN AN ART CONSERVATOR FOR twenty years and have worked on hundreds of twentieth-century paintings. Most of the damage to these works is the result of mishandling, not of the artists’ poor technique or materials. For example, the feathered craquelure you showed was no doubt produced by something striking the back of the canvas, not by poor materials. In fact, many of the “changes” in contemporary works have been brought about by insurance companies, dealers, and conservators.

Alan M. Farancz
Farancz Painting
Conservation Studio, Inc.
Manhattan

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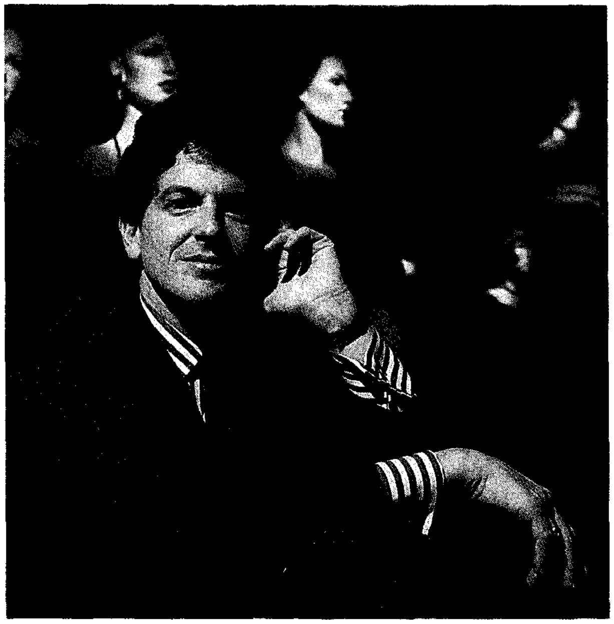
BETWEEN THE LINES

ON 'THE CUTTING EDGE'

MICHAEL GROSS, *New York*'s NEW "CUTting Edge" columnist, didn't begin his career auspiciously: His first assignment (for his high-school paper) was to write about Richard Nixon's 1968 presidential-campaign stop in Hempstead, Long Island. Nixon was appearing with Rocky Graziano, a friend of Michael's father, Milton, the New York *Post* sports columnist. The former champ had promised the young reporter access. "I never got within 100 feet of Graziano," says Gross, 35, who has done better since.



GROSS: *Elements of style.*

For the past two and a half years, he has been covering fashion for the New York *Times*. There, he wrote close to 150 pieces a year, earning a J C Penney–University of Missouri Newspaper Awards Honorable Mention (for "Purloined Sweater," which traced the descent of a sweater design from Jean-Paul Gaultier's $800 original to a $35 acrylic knockoff) and breaking the news of the feud between *Women's Wear Daily*'s John Fairchild and designer Yves Saint Laurent—"that's one they talked about," says Gross. His favorite piece? A profile of Bruce Weber done for *Vanity Fair*, because, "more than even Ralph and Calvin, he set the style of this decade, and no one knew a thing about him."

A Vassar alumnus (he was in the college's first co-ed graduating class), Gross started out as a rock journalist, writing his first book—a biography of Led Zeppelin's Robert Plant—over Easter vacation of his senior year. He quit rock after touring Japan with Kiss: "It was the closest I was ever going to get to being on tour with the Beatles." He's also written ad copy for, among other things, Oil of Olay.

Fashion was almost an accident: Beginning in 1979, he and a friend wrote a series of mystery novels (under the pen name D. G. Devon), which starred a model-sleuth named Temple Kent. To research the books, Gross wrote a fashion column for the *Photo District News*. From there, he moved to the *East Side Express*, where his topics included Calvin Klein's underwear ads, which Gross asked a Jungian therapist to analyze. He then launched *Manhattan, inc.*'s fashion column and, in August 1985, joined the *Times*.

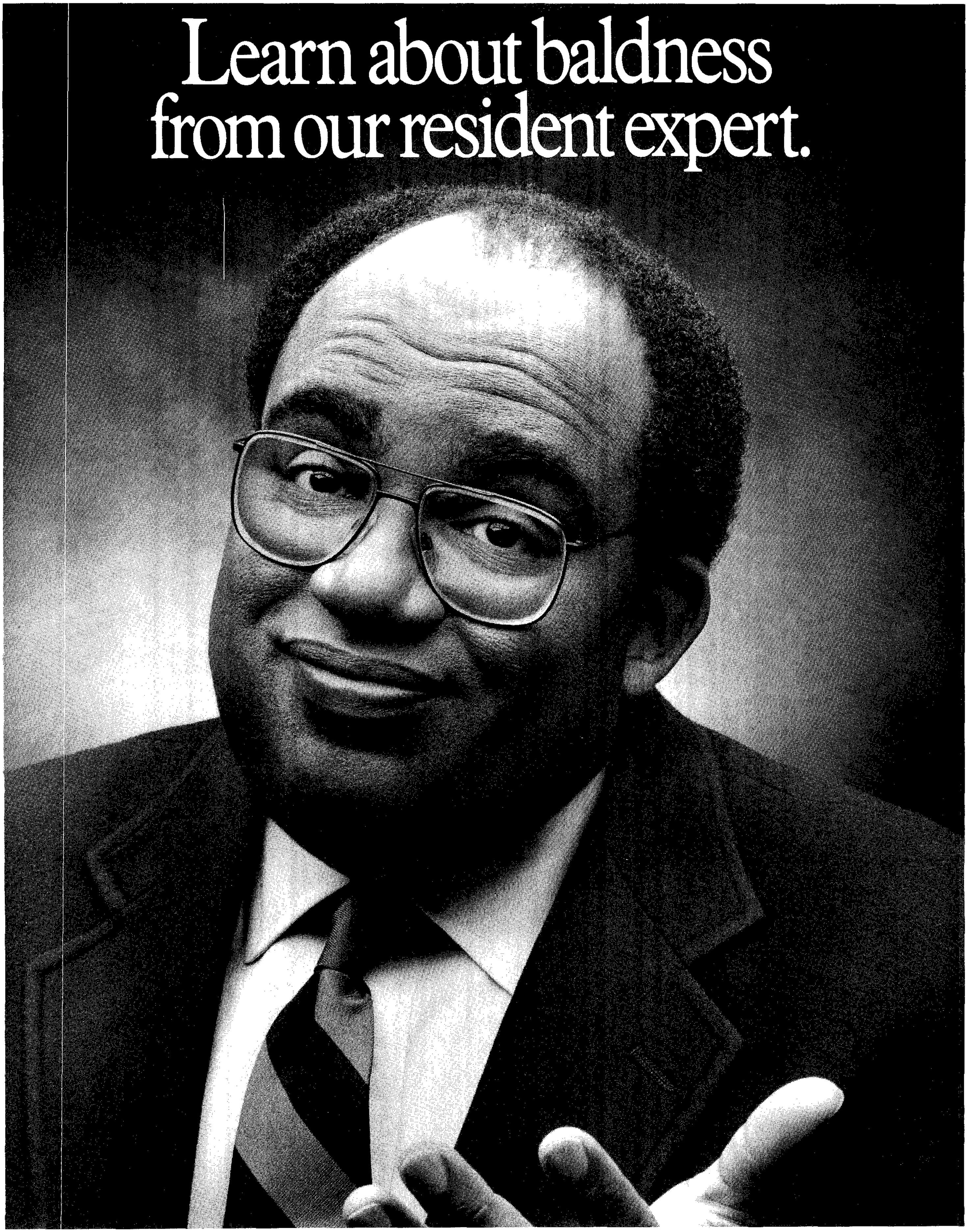
"I don't feel that I write about fashion," says Gross. "There's a line that runs through everything I've done—from rock and roll to ad copy to the mysteries to fashion. It's all about the care and feeding of image. What I write about is blue smoke and mirrors."

Gross lives with his wife, Barbara Hodes, a fashion executive, in a Village apartment that has "no cats and no light." He's interested in the symbolism of style: "I write about superficial things," he says, "but I try to get beneath the surface. Matters of style may not be as important as missile treaties, but they are still very, very revealing."

In his column and cover stories for *New York*, Gross will write not only about fashion but also about the doings of the beau monde. Fashion editor Wendy Goodman will continue to produce *New York*'s women's- and men's-fashion issues in the spring and fall and regular fashion pages throughout the year.

What's a perfect Gross story? "I don't know how to describe it," he says, "but I know it when I see it." ▬

Photograph by Benno Friedman



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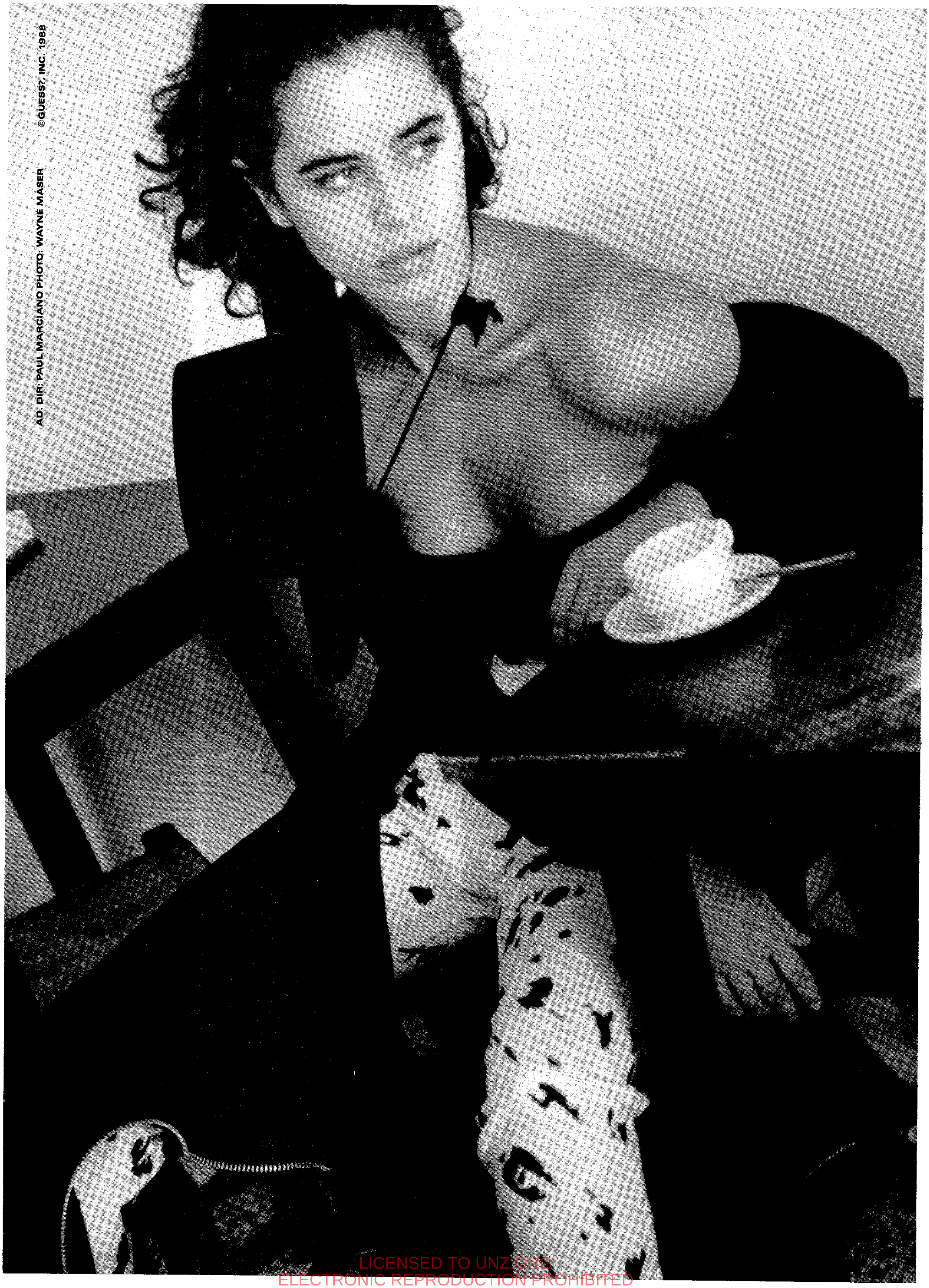

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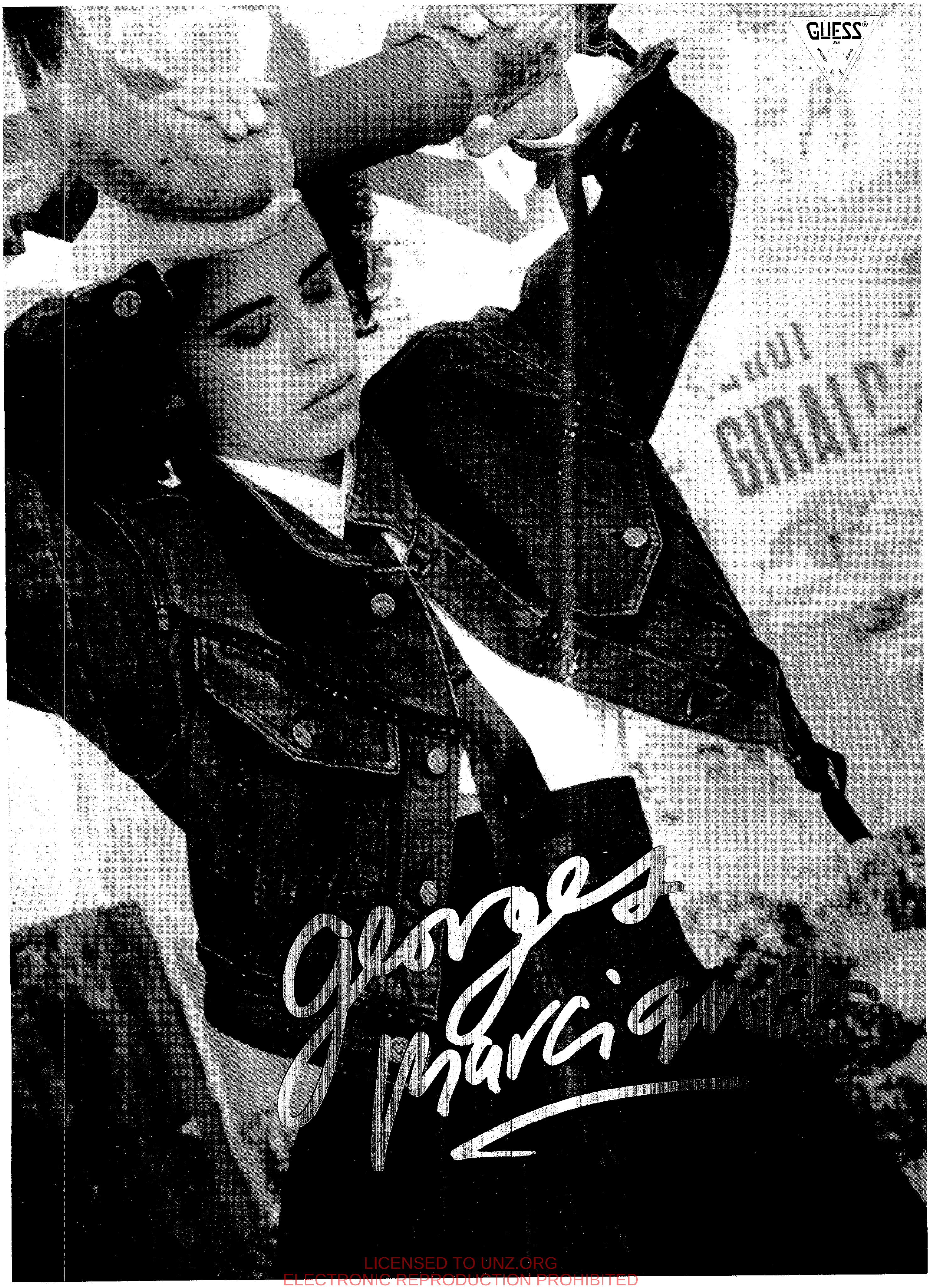
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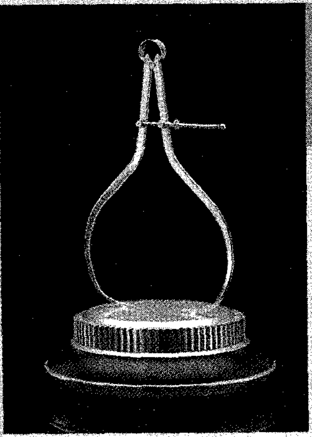
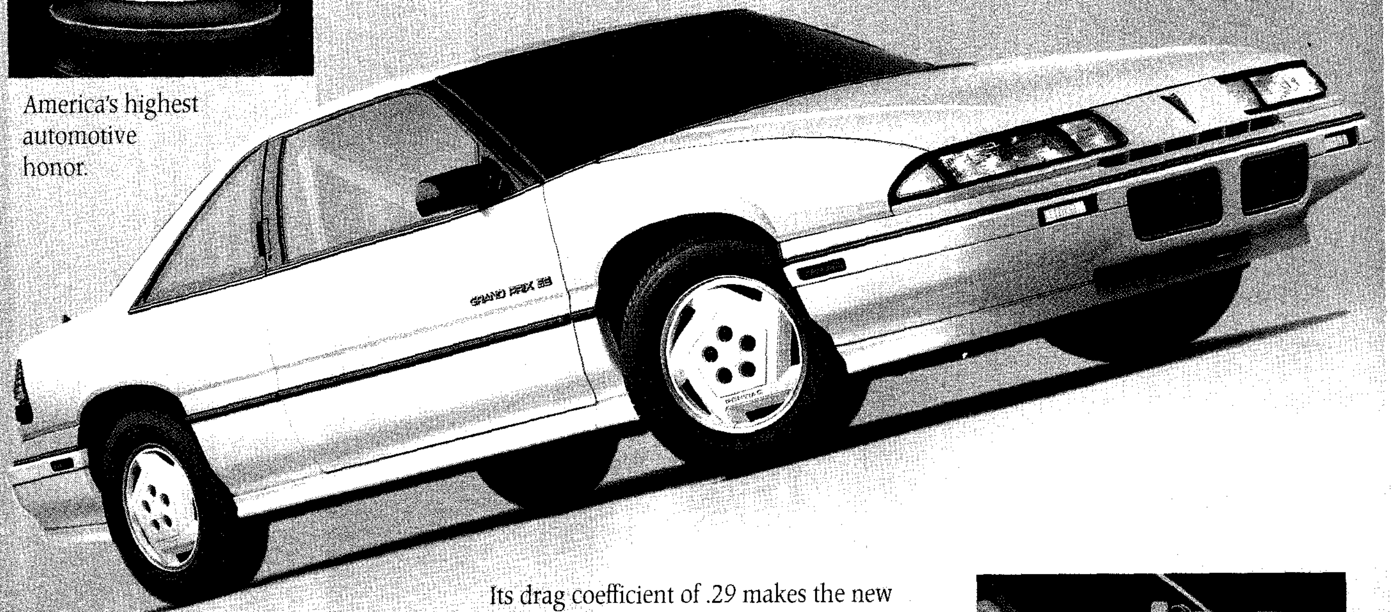


America's highest automotive honor.

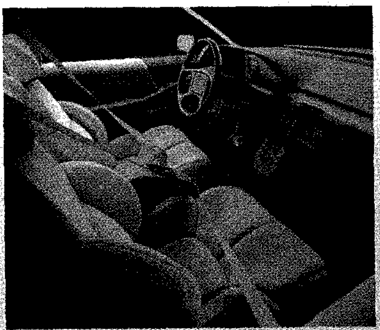


A leather-wrapped ergonomic steering wheel was specifically designed for Grand Prix SE. "Peripherals" include dash-mounted function switches, just a finger's reach away; a digital speedometer and full analog instrumentation.

Its drag coefficient of .29 makes the new Grand Prix one of the most aerodynamic cars in the world.

Grand Prix SE's driving credentials include a 2.8 liter V6 with multi-port fuel injection, a 5-speed manual transmission, Y99 Rally Tuned fully independent suspension, 4-wheel disc brakes, and meaty P215/65R15 Goodyear Eagle GT+4 all-season radials.

Peace of mind is also standard, thanks to a 6-yr./60,000-mile powertrain warranty. See your Pontiac Dealer for the terms and conditions of this limited warranty.



Grand Prix SE's cockpit redefines ergonomics. With form-fitting articulating front bucket seats. Easy-to-reach climate and audio system controls. Available electronic compass. And contoured rear bucket seats.

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LET'S GET IT TOGETHER ♠ BUCKLE UP GM ©1988 GM CORP.

NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

BRONX JEER...*WEST 57TH* NEWS...THE BROOKS CUT...TRIBECA STANDS TALL

GENTILE JOKES NO LAUGHING MATTER

Bronx district attorney Paul Gentile, who replaced the late Mario Merola, may have trouble convincing voters that he supports equal rights when he runs for election in November. Sources close to Gentile say that the newly appointed D.A. has made racist jokes in public and continues to do so among colleagues.

The sources say that in May 1985, Gentile spoke at a dinner for two employees who were retiring from the district attorney's office. According to several witnesses, Gentile told the crowd of 125 people that he had just been to a meeting of the Black Bar Association and had to "high-five my way over here." Then, after he had made sure a black A.D.A. wasn't present, Gentile joked, "What do you get when you cross a black man and an octopus? A great shoeshine."

But Gentile says he doesn't remember speaking at the event and denies that he has ever told racist jokes. "That's outrageous," he says. "I deplore racism. You can see that by my record and by the appointments I've made in this office."

VIEIRA SHAKES A LEG AT *ESQUIRE*

At least one CBS staffer was shocked by the pictures of *West 57th* correspondent Meredith Vieira in the March issue of *Esquire*. When *West 57th* producer Vicki Gordon saw the photographs, she screamed at an editor at the magazine, told art director Rip Georges that the photographs were "pornography," and demanded that the story be removed from every copy.

The most controversial shot, reminiscent of *Vanity Fair*'s photographs of a sultry Diane Sawyer last year, shows a leggy Vieira seated with her pink taffeta skirt hiked up over her thighs. After Vieira and executive producer Andrew Lack said they liked the shot, Gordon tried to retract her complaint.

"At first, she was very upset," says one source. "She said it was as if *West 57th* had done a segment on *Esquire* and showed editor Lee Eisenberg in a jockstrap. Later, she decided to go along with her bosses."

Gordon first denied she had complained to the magazine but now says, "Any photograph where Vieira isn't in a business suit would have me concerned."

BROOKS LAYOFFS TIED TO DEAL

Is Brooks Brothers being sacked for Bloomingdale's? That's what some Brooks Brothers employees started wondering after the Campeau Corporation, which owns the 170-year-old men's store, fired or demoted 80 employees last month. The next week, Campeau announced a bid to buy Federated Department Stores, which includes Bloomingdale's, for $4.2 billion.

Over 40 employees in the New York offices were fired, and about 40 assistant managers in branch stores were fired or demoted to clerks, says a Brooks source.

"There was a lot of pain and crying. It was dubbed Black Friday. We were told we needed to cut expenses, but when Campeau made the Bloomingdale's bid, that just added insult to injury," says a former employee.

Brooks Brothers didn't return calls, and a Campeau spokeswoman would say only, "There won't be any more layoffs."

IVORY PICKING UP LAUREN'S SCENT

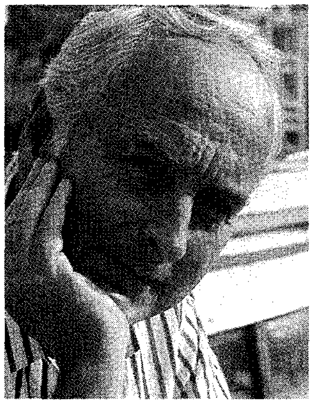
James Ivory, who has directed such movies as *A Room With a View* and *Maurice*, has agreed to direct a new television commercial for Ralph Lauren's perfume Lauren. Photographer Bruce Weber has been doing the advertising for Lauren since 1978, but because of scheduling problems, the designer asked Ivory to take on the campaign.

Ivory did not return calls for comment. Lauren spokesman Alexander Vreeland says that the moviemaker will begin shooting the commercial in California next week. "Mr. Lauren and Mr. Ivory will work together to produce the commercial. Ivory is a natural. His films are very similar in style to the classic, spirited look that Lauren has made famous."

NEIGHBORS KNOCK TRIBECA TOWER

A fight is brewing between TriBeCa neighborhood groups and the DeMatteis Organization, which wants to put up a 51-story tower on Duane Street, near Church Street. Officials at DeMatteis, which built the Museum Tower, plan to start construction on the T-shaped granite-and-brick luxury condominium next summer. The tower is in the Washington Market area, which is being pro-

MEREDITH VIEIRA



JAMES IVORY

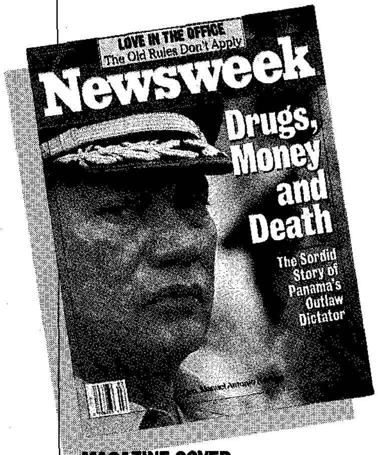
ESTABLISHED 1818

STORE LOGO

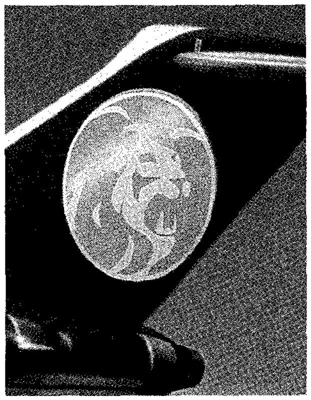
Photographs: top, Michael O'Neill, courtesy of *Esquire* magazine; center, Bamberger/Gamma-Liaison.

CRIB NOTES...WHAT'S DISNEY GOT TO DO WITH IT?...PLANE TALK...WEEKEND READING

TINA TURNER


LOVE IN THE OFFICE
The Old Rules Don't Apply
Newsweek
Drugs, Money and Death
The Sordid Story of Panama's Outlaw Dictator

MAGAZINE COVER



MGM GRAND AIR

posed as a historic district.

"We have been working for two years to get this area protected," says community spokesman Paul Goldstein. "It's shocking that this Upper East Side type of building would be put up in an area of seven-story buildings."

But DeMatteis vice-president Anthony Vaccarello says, "We have a good record of working with community groups. I'm sure we can work out any problems."

TINA GOING TO THE MOVIES

Disney's Touchstone Pictures has optioned the rights to Tina Turner's autobiography, *I, Tina*. The screenplay will be by Howard Ashman, who wrote *Little Shop of Horrors*. Ashman will also produce the film. The script is due in June.

Turner will be closely involved with the production, says Ashman, and her songs will be used on the soundtrack, but she will not play herself. "The movie will follow Turner's life from her childhood through her years with Ike to her return to the spotlight with the release of the *Private Dancer* album," says Ashman.

NEWSWEEK NEWS: BORROWED, BLUE

Staffers at *Newsweek* are talking about correspondent Richard Manning, who was fired after he filed a series of profiles on Winter Olympians that sources say were cribbed from *Sports Illustrated*. Manning, a fourteen-year *Newsweek* veteran, was head of the Detroit bureau and the magazine's correspondent in South Africa until he was expelled from the country in June 1986.

Two weeks ago, a *Newsweek* researcher noticed that several of Manning's profiles were "suspiciously similar" to ones that had appeared in *Sports Illustrated*. "It wasn't a word-for-word lift," says a source. "But the stories were too much alike for it to have been a coincidence." The next day, editor-in-chief Rick Smith and editor Maynard Parker met and decided to fire Manning. Parker, Smith, and Manning refused to comment on the story.

Harper's publisher John MacArthur has fired off a letter to Smith complaining that *Newsweek's* cover story last week on Panamanian dictator Manuel Antonio Noriega used information from an article in the December issue of *Harper's*.

"They quoted our author, Guillermo Sánchez Borbón," says MacArthur. "They wouldn't have even known about him if they hadn't read his story in *Harper's*."

But a *Newsweek* spokesman says, "Our information comes from a direct interview with Sánchez by one of our Miami correspondents and no other source."

7 DAYS: 21 DAYS LATE

7 Days publisher David Schneiderman has decided to delay the launch of his weekly newspaper. The paper, a slick guide to the city, was to appear on newsstands March 3 but is now scheduled for March 24. Is the first issue being postponed in order to sell more advertising? "Not at all," says Schneiderman. "Our ad sales are fine. I wanted to advertise *7 Days* on buses and bus shelters for a few weeks before we come out."

MGM GROUNDING LUXE PLANES

MGM Grand Air, the luxe airline that flies between Los Angeles and New York, has taken most of its first-class-only fleet out of operation because the planes weren't properly maintained.

During an inspection by the Federal Aviation Administration last month, MGM Grand announced that maintenance of its planes was overdue and that the company's internal records were incomplete.

The airline, which went into business six months ago, offering gourmet food, private staterooms, telephones, and bars and lounges, grounded two of its three Boeing 727-100s and cut scheduled service in half until March.

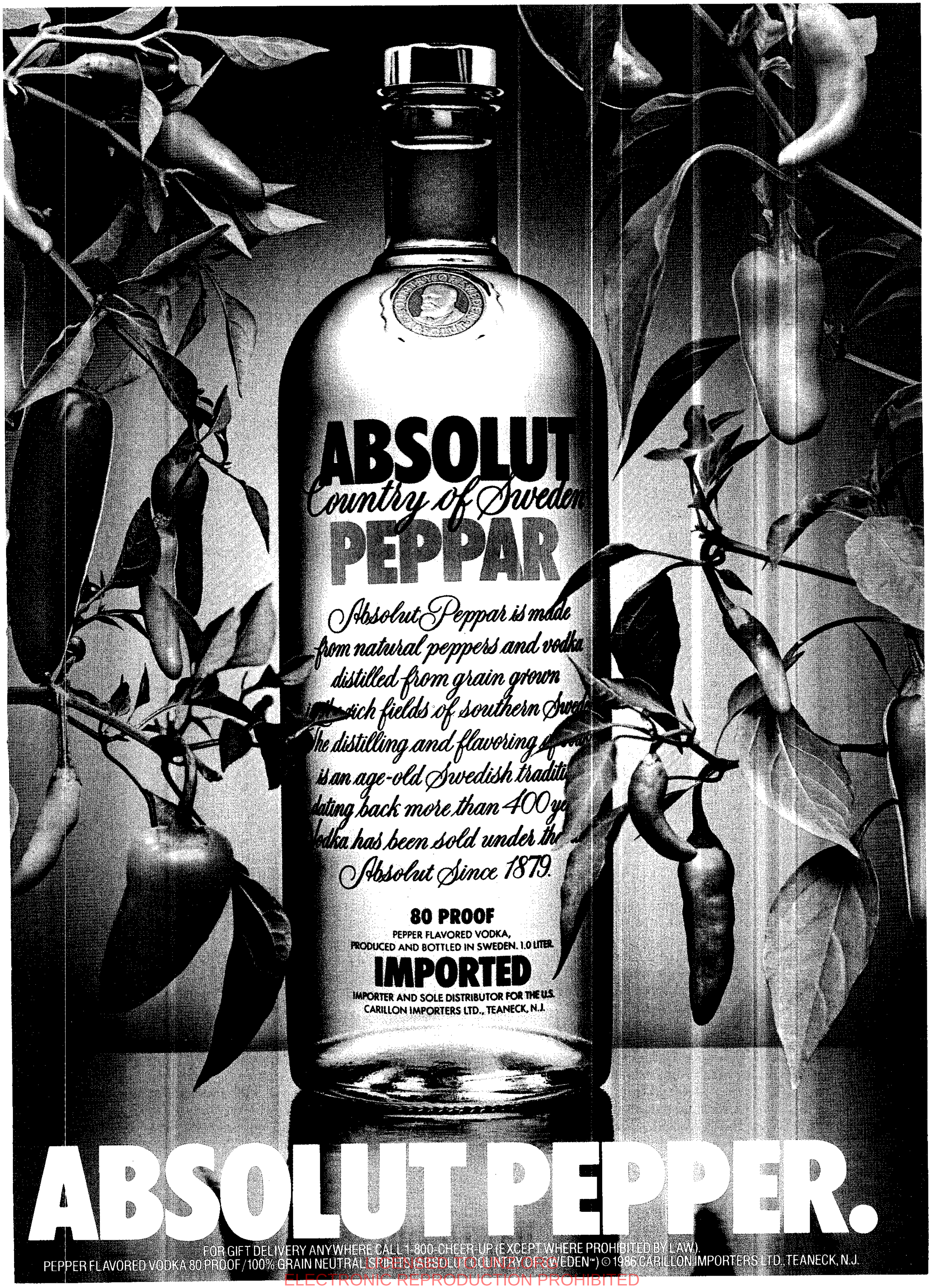
"We voluntarily grounded the planes," said a MGM Grand spokesman. "The airline was operating well within recognized safety standards, but we weren't meeting the FAA standards or our own requirements."

AMSTERDAM PLANS *SATURDAY NIGHT*

Former *Manhattan, inc.* editor Jane Amsterdam is about to sign her first author at Knopf. Amsterdam, who became a senior editor in January, is negotiating with *New Yorker* "Talk of the Town" contributor Susan Orlean to publish a book called *Saturday Night in America*. Orlean, who will be paid $100,000 for the project, says the book will be a humorous chronicle of why Saturday night is important.

"I want it to be in the spirit of Calvin Trillin's *American Fried*," says Orlean. "I'll describe the rituals and habits that make up our weekend obsession."

Photograph: top, Duncan Raban/Globe Photos.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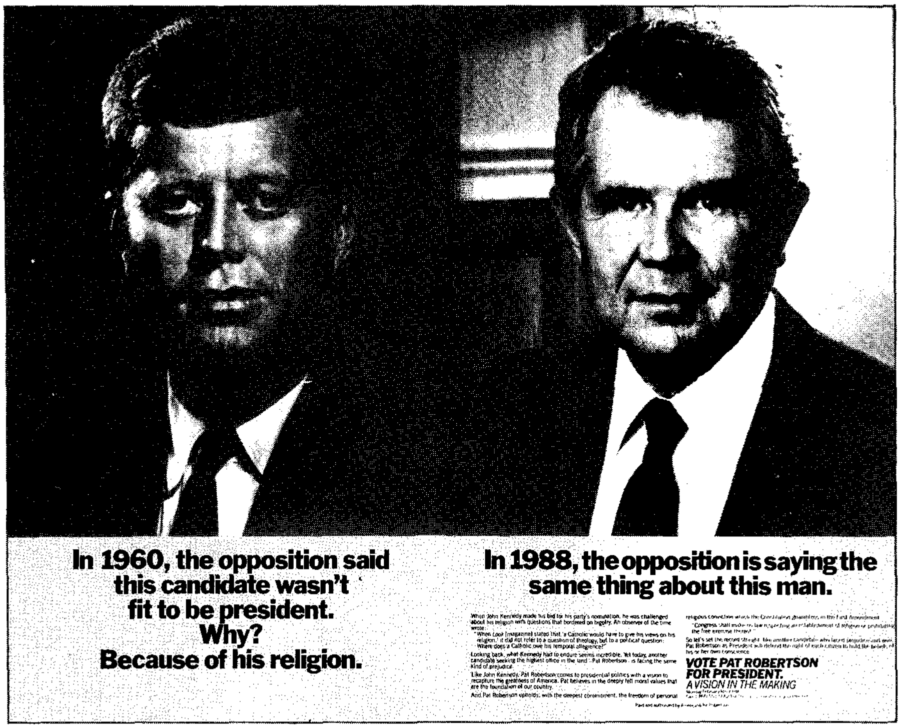
The National Interest/Joe Klein

INVASION OF THE BUSHWHACKERS



In 1960, the opposition said this candidate wasn't fit to be president. Why? Because of his religion.

In 1988, the opposition is saying the same thing about this man.

When John Kennedy made his bid for his party's nomination, he was challenged about his religion with questions that bordered on bigotry. An observer of the time wrote:

"When *Look* [magazine] stated that, 'a Catholic would have to give his views on his religion,' it did not refer to a question of theology, but to a political question: Where does a Catholic owe his temporal allegience?"

Looking back, what Kennedy had to endure seems incredible. Yet today, another candidate seeking the highest office in the land—Pat Robertson—is facing the same kind of prejudice.

Like John Kennedy, Pat Robertson comes to presidential politics with a vision to recapture the greatness of America. Pat believes in the deeply felt moral values that are the foundation of our country.

And Pat Robertson upholds, with the deepest commitment, the freedom of personal religious conviction which the Constitution guarantees in the First Amendment:

"Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof."

So let's set the record straight. Like another candidate who faced prejudice and won, Pat Robertson as President will defend the right of each citizen to hold the beliefs of his or her own conscience.

VOTE PAT ROBERTSON FOR PRESIDENT.

A VISION IN THE MAKING

SEPARATED AT BIRTH?: *This Pat Robertson ad must be the canniest in the campaign.*

NOW, NEW HAMPSHIRE

THEY WERE CONSPICUOUS FOR THEIR UTTER serenity. He wore a cowboy hat and a scraggly mustache; she, the beatific smile of one whose prayers had been answered. The three children were pure, bright-eyed, and well-behaved. They stood amid the euphoric swirl at Pat Robertson headquarters in Des Moines last week, counting their blessings.

"This is a very important night in our lives," said David McClung, who is 32, a machinist, a former Democrat, a former hippie ("Well, in Iowa, that meant you had long hair").

"We just had to be here," said his wife, Linda, 31, also a former Democrat and hippie. "Each of us brought three of our friends to caucus—all of them were Democrats, too."

They spoke quietly. There was no *edge* to them—one of the more disconcerting qualities shared by many Robertson supporters. Why had they switched from the Democrats? David McClung pointed to his two-year-old son and said, "Family values." What concerned him most in the world? "Gay activists," he said. "AIDS," said Mrs. McClung. "We believe: Save sex, not safe sex."

There is, of course, something rather eerie here: an unblinking certainty reflected most clearly in Robertson's two-page ad in the Des Moines *Register* that compared him head-up with John F. Kennedy. Perhaps it is the blissful *assumption* of martyrdom.

You could almost hear the voice of Rod Serling: "Meet David and Linda McClung, part of an 'invisible army' that changed the face of American politics—and sent Vice-President George Bush on an unexpected political journey into . . . the Twilight Zone."

Actually, poor Bush would have had plenty of trouble without the McClungs and their compatriots. He was routed by Bob Dole in Iowa, hemorrhaging votes over the last week of the campaign. The conventional wisdom says the vice-president lost because he carried the millstone of Ronald Reagan and Iran-*contra* in a moderate Republican state. Nonsense. Bush lost, I think, because his awkwardness and discomfort were made manifest to Iowans during that last week—and the key event was the remarkably inept aftermath of his battle with Dan Rather.

Oh, Bush won onscreen, all right. But having beaten the anchorman on points, he proceeded to knock himself cold in the post-fight interviews with his puling and rather clunky obscenities, especially the dreadful swipe at Lesley Stahl as a "pussy." The impact in Iowa, believe it or not, was immediate—and implosive.

Senator Charles Grassley, who knows heartland Republicans better than anyone else, caught on quickly: "I've never heard Bob Dole use profanity," he said. "I've never heard him speak ill of women or minorities or the handicapped. That sort of language won't sell in Iowa."

All week, I kept bumping into Republicans who'd been offended by Bush's words. "He lets too many of those remarks out," said Alice Eaton, of Center Point, who had been undecided. "I remember what he said about kicking Mrs. Ferraro in the you-know-where. It seems he's always apologizing for something."

The mortification continued in New Hampshire. After Iowa, Bush needed to restart his campaign with a bang. No such luck: By the end of his horrendous first day in New England, the vice-president might have settled for a whimper. Indeed, he continued his all-too-public, excruciating search for signs of political life within George Bush by trying to appropriate Dole's Iowa slogan, "He's one of us." "I was born in Massachusetts, grew up in Connecticut, live across the way in Maine, and I understand New Hampshire. . . . If it hadn't been for Joe Biden [who quit the race after charges of plagiarism], I'd have a new slogan for my campaign: 'I'm one of you.' "

Pressed on this by reporters, Bush uttered words that may turn out to be an apt epitaph for his campaign: "It was supposed to be funny. Maybe nobody got it."

Epitaphs for Bush already? He's never been a favorite with the press, and pundits were quick to pounce last week—with good cause, I suspect. The early tracking polls showed his New Hampshire lead evaporating; only an earthquake of some sort—a terrible Dole blunder, a devastatingly effective TV ad—could save him.

A second-place finish might not be the end of Bush, but the coffin lid would be firmly in place. If that happens, his handlers will no doubt rouse the memory of Walter Mondale, who was beaten in New Hampshire by Gary Hart in 1984 and seemed on the ropes but managed to revive his campaign in the South: Bush still has reservoirs of goodwill down there, strong organizations, and lots of money, especially in Texas and Florida—all of which could vanish overnight. Mondale's support was rooted in loyal, stubborn constituencies like organized labor. Bush, by contrast, has offered only inevitability to his supporters—the implicit promise of jobs, status, and influence.

Without the likelihood of succession, Bush faces the probability of secession. I have not met many voters who feel intense personal devotion to the vice-president—or who can tell you what he stands for, or anything of substance about the guy, except that he is loyal. The tragedy of George Bush is that he himself may not be able to give honest, gut-level answers to many of those questions.

Therefore, more than a few Republicans are now savoring the prospect of a quick Dole victory. The Kansas senator would then have the rest of the year to practice statesmanship. He could woo Democrats and independents while shooing away right-wing mosquitoes like Robertson and Jack Kemp.

There is wonderful irony, then, in Pat Robertson's Iowa showing: By embarrassing—perhaps mortally wounding—George Bush, he may have eliminated the GOP establishment's need to pander to the religious right. Certainly, Dole will (quite cleverly) continue to have only the highest public regard for Robertson; he wants blue-collar folks like the McClungs to vote Republican in November. But the right's "social agenda" will have about as prominent a place in his campaign as the need for higher taxes.

The Democrats, meanwhile, seem headed in quite the opposite direction: a long, perhaps dreary, inconclusive campaign in which a winner will emerge through perseverance rather than inspiration. That means Dukakis—an acknowledged marathoner—is in good shape.

On the evening after the Iowa voting, I bumped into John Sasso in Boston. Sasso, you may recall, was the Dukakis campaign manager until he was caught feloniously distributing the truth (on videotape) about Joe Biden's plagiarism and was fired. "So," I asked, "what do you make of it?"

"It was," said Sasso, laughing, "the greatest third-place finish in the history of American primary politics."

He has a point. George Bush finishes third and finds himself at death's door; Dukakis finishes third and emerges as the front-runner. How could this be?

Luck. With most of the attention focused on Bush and Robertson, Richard Gephardt's Iowa victory proved somewhat less compelling than the invasion of Grenada. It *was* a victory, but a close one, and probably will be of little use to Gephardt in New Hampshire.

It could even be argued that Dukakis was better off finishing third than second: It kept Paul Simon in the race. Why is that good? Because the Duke is favored by a solid 40 percent of New Hampshire Democrats—which leaves a solid 60 percent who've watched the governor of Massachusetts on TV for years (Boston stations reach most New Hampshire viewers) and aren't impressed. There had even been the possibility of an upset if a clear alternative to Dukakis had emerged in Iowa. But Simon has appeal in New England (he gets the fuddy-duddy vote) and will Balkanize the opposition to the Duke, a tough break for Gephardt.

The likelihood, however, is that Simon—who has no money, and little currency outside the Midwest—will soon fall by the wayside, leaving a long-distance, Dukakis-vs.-Gephardt struggle (with Jesse Jackson and, perhaps, Albert Gore tagging along). It'll be a strange one: Gephardt, the congressional power broker turned populist, will try to play both Mr. Inside *and* Mr. Outside, with Dukakis—happily—as Mr. In-Between.

Several top Gephardt aides were trying to sell the proposition that they were pleased that Robertson and Bush had stolen the show from them in Iowa: It diverted attention, temporarily, from the inconsistencies in the congressman's record. "You guys were sharpening the knives," said one aide. "Now we have some breathing room."

Perhaps. But it seemed likely that some Democrat, sooner or later, would break out that hoary political totem, the weathervane ad (you know: The vane keeps switching back and forth, back and forth), and find fertile ground attacking the Missourian. If change—as it is said—implies maturation, Gephardt may well be on the verge of dotage.

On the other hand, he *does* seem quite comfortable with his latest incarnation. The oratory is rousing; the theme song is Springsteen's "Born in the U.S.A." Gephardt rallies are *fun.* And, with the estimable Bob Shrum writing the script, we are sure to hear stirring reminders that F.D.R., H.S.T., and J.F.K. all changed their minds on matters of significance when they campaigned for higher office. The congressman is also among the only politicians—along with the Reverends Jackson and Robertson—giving voice this year to the real blue-collar resentment over Reagan's *Lifestyles of the Rich and Famous* manner of governance.

And that puts Michael Stanley Dukakis in a very familiar position: For all of his political career, he has run as the cool-headed suburban liberal reformer against hot-headed, resentful blue-collar types. It was the classic Massachusetts battle: the Brahmins against the Irish. Dukakis won, lost, and won again—but he has never deviated from his appointed role, and now, it appears, he will have it all to himself once more. His problem will be quite the opposite of Gephardt's: the apparent inability to free himself from liberal-establishment thinking on any issue. This may prove quite a burden down the road, but at least Dukakis will have the luxury of playing on his home court, the convenience of being who he always was. ▬

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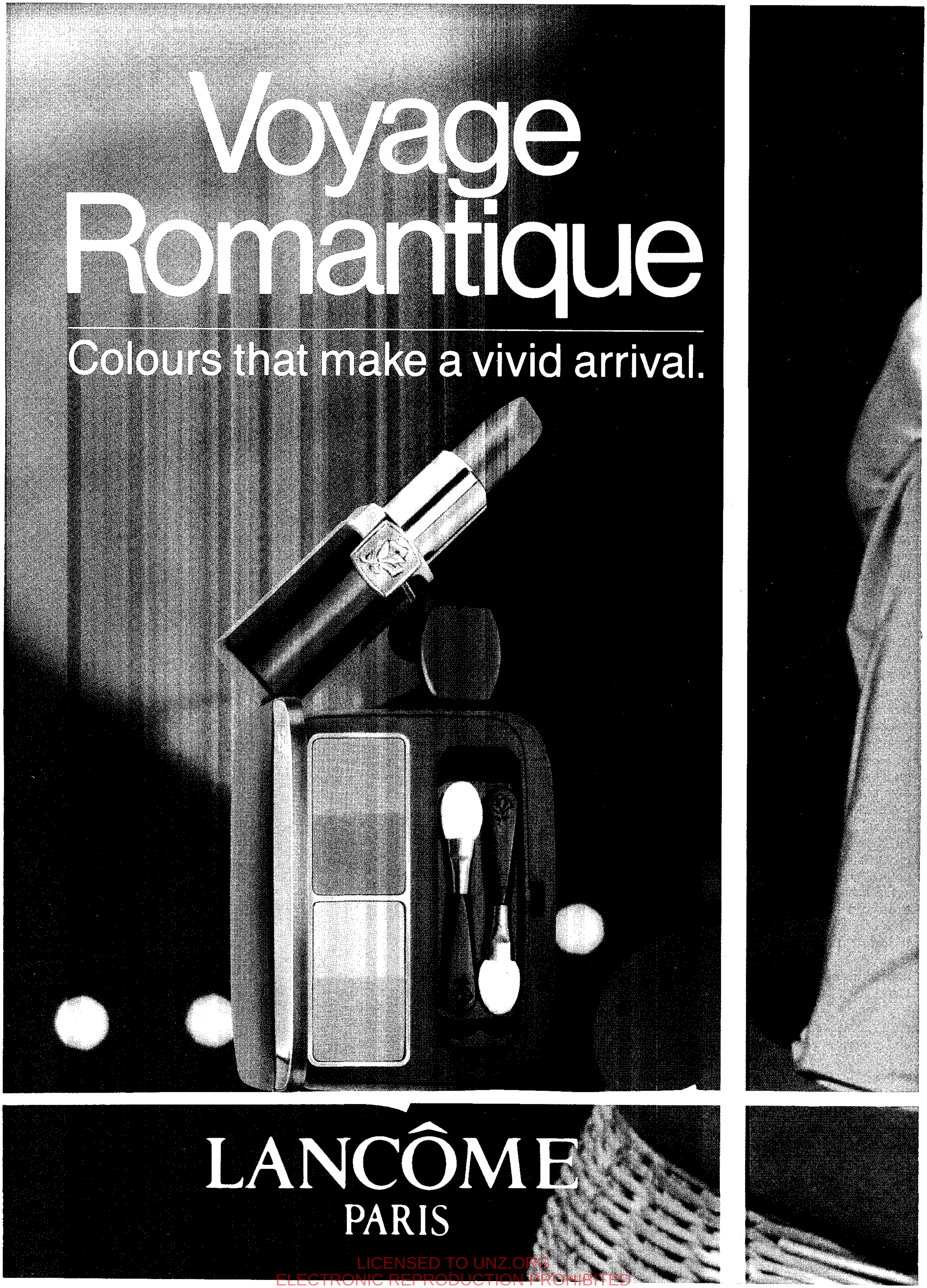
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Colours that make a vivid arrival.
LANCÔME
PARIS

Clothing: Avenue Montaigne 2, Gloves: Naomi Misle © Cosmair, Inc. 1988
Saks Fifth Avenue

The Cutting Edge/Michael Gross

MAN OF THE MOMENT

ANYTHING GOES: *Giorgio di Sant'Angelo in his showroom.*

DI SANT'ANGELO REDUX

A FEW DAYS AGO, IN FASHION DESIGNER Giorgio di Sant'Angelo's showroom on lower Broadway, Mick Jagger was chatting with Veruschka, the model whose cheekbones were once as famous as the rock star's lips. It could have been a sixties summit meeting, but Jagger's words betrayed time's passage. He recalled finding his kids studying photographs of Veruschka—then smirked sardonically. "Kids!" he said. "They're sixteen, seventeen years old."

Jagger's children were not yet born when this trio of friends began changing the world's style with songs, *Blow Up* poses, and fashions that defined a freewheeling era. Nowadays, all three are survivors, sailing on second winds. Jagger was visiting di Sant'Angelo to discuss an outfit the designer will create for his upcoming solo concerts. Veruschka—a.k.a. Vera Lehndorff—has become an artist. But di Sant'Angelo has just begun to redefine himself.

A year ago, early in his third designing decade, his star rose anew. His designs and the times were suddenly back in sync. His colors are exuberant, his fabrics original and luxurious, his tube-based shapes free—and layered in ways that seem to demand movement yet lend it when there is none. His is an idiosyncratic vision, grounded in the sixties but in no way nostalgic. It is as modern as it is individual.

His comeback was only beginning when he was hospitalized on November 30 with an abdominal aortic aneurysm. On the way into the operating room, his doctor told him that he had one chance in 100 to live. His survival, di Sant'Angelo says, left him "rethinking everything."

Perhaps that is why he dwells on the images from his past that are displayed on the walls of his penthouse design studio and showroom. Photographs of models share wall space with Coty awards; sketches of jewelry designs that caught the eye of Diana Vreeland, the *Vogue* editor who guided his early career; magazine photographs he styled for Irving Penn and Richard Avedon; later pages featuring designs credited by Vreeland as hailing "from the nomadic workshop of Giorgio Sant'Angelo's imagination"; and numerous photographs of the designer as a young man, a Latin Adonis with beach-blond Botticelli curls and a permanent suntan, draped in strings of hippie-gypsy beads.

Today, the fiftyish di Sant'Angelo must still be called young. Thanks to thrice-weekly sessions with a personal trainer, his body remains rock-hard. And his designs are as youthful and body-conscious as he is. In 1968, he put models in Dynel wigs and draped them with crystals. He has championed bright acid colors, ethnic jewelry, bodysuits, and wrapping and layering, and has been a consistent leader in the development and use of stretch fabrics. His work has influenced many of today's leading designers.

"Everybody is redoing me," he says. "I'd like to get royalties." Relatively new kids in town have won acclaim while their more familiar forebear has been ignored or, worse, damned by faint praise. When di Sant'Angelo won a Council of Fashion Designers of America award in January, it was for the rather drab-sounding achievement of contributing to "the evolution of stretch."

Now, though, following his brush with death, di Sant'Angelo's ambitions are evolving beyond the boundaries of fashion. "I'm reclaiming myself," he says. He dreams of remaking contemporary design in a studio where anything goes. Recalling his grandmother's admonition to "never let people categorize you," he wants to re-create refrigerators, air conditioners, and televisions.

Giorgio Imperatrice di Sant'Angelo e Ratti di Desio was born in Florence, raised in South America, and educated around the world. Unlike some other well-born designers, he does not flog his patrimony. Only the couture fashions produced under his supervision carry what he considers his full name—Giorgio di Sant'Angelo. He drops the "di" on licensed products like knitwear and men's suits. (All told, under both names, his company takes in $2 million a year, he says.)

Di Sant'Angelo arrived in New York in 1964. "Within three months, I became a 'wow' in fashion," he says. "I was the hype. I took women out of boxes with zippers. I had no idea what I was doing." Nonetheless, he was successful until the mid-seventies. Then "the period of beige came about. I survived. I accommodated. But I swallowed a lot." Depressed, he stopped paying attention to his licensed lines. "There were zippers on things," he admits.

To di Sant'Angelo, zippers are hopelessly old-fashioned. "We have to be modern," he says. "I believe in these times. That's why people are taking a second look at me."

BIRDS OF A FEATHER

AL TAUBMAN, THE SHOPPING-MALL MAGnate, showed an aptitude for criticism when he attended Christian Dior's recent couture fashion show and gala dinner at the New York Public Library honoring "Splendid Plumage: Bird Illustrations, 1550–1900," an exhibition the fashion house is sponsoring.

Throughout the show, Taubman kept up a running commentary that had his date for the evening, Aline, the Countess of Romanones, cooing. "That's just a sarong," he complained over and over

PLUMAGE: *Evelyn Lauder.*

Photographs: top, Benno Friedman; bottom, Mary Hilliard.

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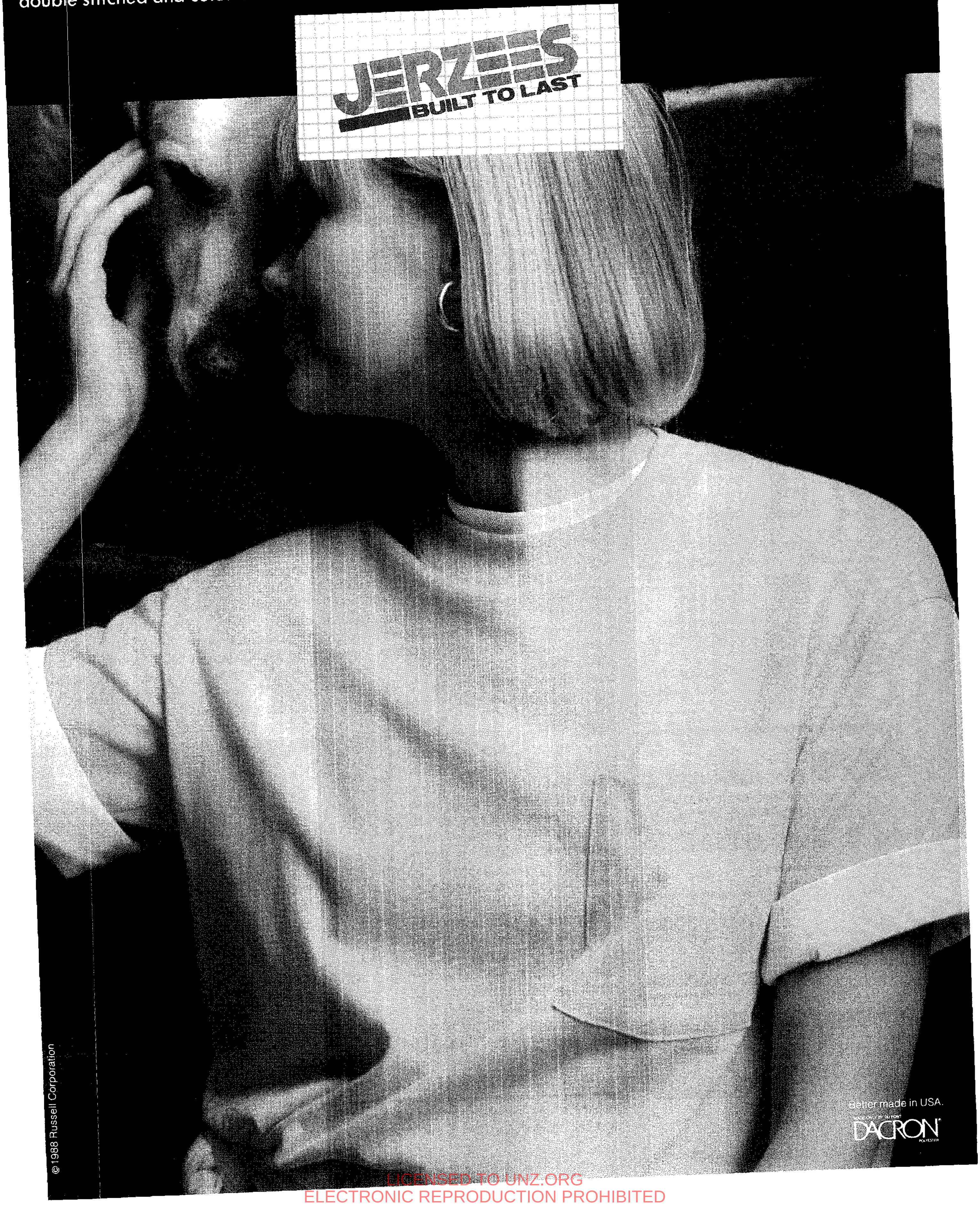
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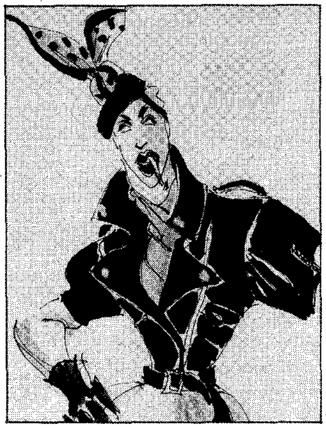


JUNIOR HIGH: *Gaultier by Gaultier.*

about one dress, expressing surprise that it could set a couture buyer (say, his wife, Judy) back five figures. His judgments on subsequent frocks were fierce: One was "a chandelier," another "a wrapped package," and a third looked "just like wallpaper trim."

Guests at the party were asked to wear fantasy headdresses, and many complied, sprouting feathers, hens' heads, and even eggs. Evelyn Lauder's bird-of-paradise-feather headdress was created by fashion photographer Bill Cunningham, who, in a previous occupation, was the milliner William J.

Sisi Cahan, who said she was a longtime pigeon-hater, was delighted by the plumage display. "Maybe they killed some for their feathers," she said with a murderously sweet smile. "Wouldn't that be wonderful?"

NOW, BUDGET GAULTIER

LAST MONTH, VISITORS TO BERGDORF Goodman's ground-floor Jean-Paul Gaultier boutique were surprised to find it filled with very sober, un-Gaultier-like men's accessories. Now, though, the spring collection of France's bad-boy designer is beginning to arrive in the store. His latest line, Junior Gaultier, will be at Bergdorf's exclusively in the United States—for this season, at least—which should make the store a mecca for young trendettes.

Gaultier's problem has always been that his designs are as perishable as they are expensive. The Junior line—which features inexpensive materials like denim, rubber, and cotton jersey—was conceived to solve that problem. While a T-shirt from Gaultier's main collection costs $200 and a dress can run $800, Bergdorf's will offer Junior T-shirts starting at $32 and Lycra dresses printed with skulls and crossbones for about $200.

Because of U.S. import duties, the line—manufactured in Italy by Fiorucci—is still too expensive, says Gaultier spokeswoman Frédérique Lorca. "It should be less, less," she continues, "so we will try to find a way to manufacture in the United States."

GETTING INTO THE ACT: *The scene at Singalong.*

CLUB NOTES: COPYCAT CRITIQUE

FROM STUDIO 54 AND XENON TO NELL'S and the newer Au Bar, New York has a long tradition of copycat nightclubs. Though the principals of the originals have sometimes visited the copies, rarely have they discussed them. Haoui Montaug and Anita Sarko are the co-hosts of Gaijin Karaoke, the movable club where customers are the entertainment (on Wednesdays it's at Caroline's at the Seaport, on Thursdays at Lotus Blossom on Greenwich Street, and soon it will go on a national college tour). One recent night, they visited Manhattan's new Karaoke clone, Singalong (17 West 19th Street), and their reaction was a Siskel-and-Ebert-style act that could open up a whole new career for them in club criticism.

Singalong is co-owned by a lawyer, a former owner of the Ritz, and a manager from Heartbreak. Like Karaoke, it has male and female emcees and recorded music minus the vocal track—which is provided by willing, if frequently off-key, patrons, who choose songs to sing from a menu.

"They have appetizers, entrées, and desserts," Montaug said, sounding impressed.

"But we have 600 songs and they have about 60," said Sarko. "It's a minimalist approach. Much more Oriental."

Singalong's singing hosts also fell flat. "The guy sang along with everyone," said Sarko.

"I found that irritating," said Montaug. "It was intimidating, because he could sing. It was to make sure people did it right. We'd rather they do it wrong. I try to throw them off."

Both approved of Singalong's display of song lyrics on video monitors, though they turned thumbs down on the Yule-log video that blazed silently between song sets.

"We don't want to tell them what they should have instead," said Sarko. "They might do it."

Said Montaug, "Let's lie." ▬

Photographs: top, courtesy of Jean-Paul Gaultier; bottom, Mark Jenkinson.

The Bottom Line/John Crudele

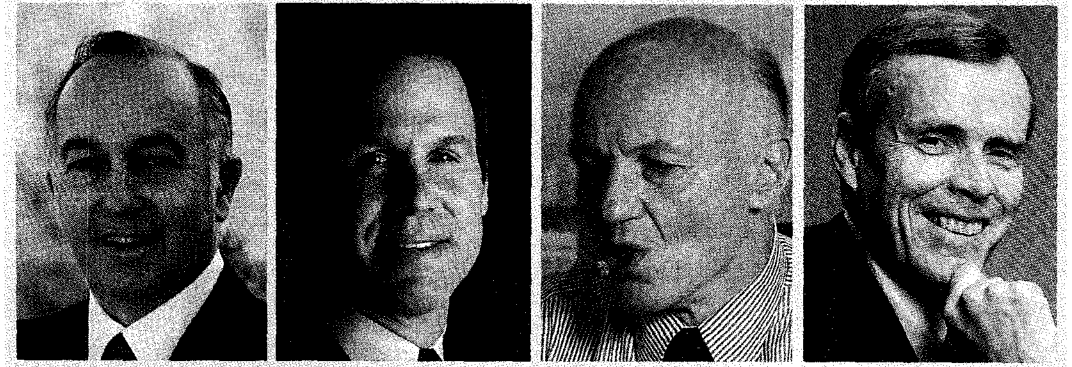
HEAD COUNTS

PRICING SOME TOP EXECS

WHAT'S A TOP EXECUTIVE WORTH? THAT question came top-of-mind the other day, when Bruce Wasserstein and Joseph Perella quit the First Boston Corporation to form their own mergers-and-acquisitions firm and First Boston's stock promptly lost about $60 million in value.

MARKET RATES

How Key Departures Might Affect Stock Prices



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Walt Disney
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ALAN C. GREENBERG
Bear Stearns
DOWN
$3

DONALD MARRON
Paine Webber
UP
$3

Though the stock market is hardly an exact measure of the worth of a particular executive, it does provide a crude overnight rating system—sort of a Nielsen for the boardroom. And the result isn't always a drop in price—sometimes the stock heads up. For example, Walt Disney's death on December 15, 1966, sent Walt Disney Company up $9 a share, because investors believed he'd been holding the company back.

Of course, not every executive is going to cause a major commotion in the stock market when he or she leaves. A study done at the J. L. Kellogg Graduate School of Management at Northwestern University found that the loss of a company's founder—like Walt Disney—generally added, on average, about 3.5 percent to the stock price, while the departure of a key executive (other than a founder) caused a one percent stock drop.

"In our study, the impact is greater when the firm has been performing poorly and when the executive owned a significant percent of the firm's stock," says Professor Robert Magee of Kellogg.

Recently, I asked some analysts on Wall Street to come up with the names of people whose departure would affect their company's stock price. Here's what they said:

☐ If John F. McGillicuddy, the 57-year-old chairman of Manufacturers Hanover Trust, left the nation's sixth-biggest bank, its stock price could rise as much as $18 a share over time, says one banking analyst. Operating earnings have been relatively flat for years, and Manny Hanny reported a big 1987 loss because of uncollectible loans to developing nations. A change at the top would give the stock a psychological lift, the analyst thinks, raising the price to a more traditional price-to-earnings ratio. What's more, the bank could restructure to shrink itself—by reducing its foreign operations, among other things. In all, the analyst predicts that the stock could head back to its September level of $40, from its current price of $22. Other analysts think the bank's problems won't be solved by a change in personnel, and the stock might not react dramatically.

☐ Walt Disney Company stock is selling for around $57 a share, and at least $3 worth, analysts say, is because Michael Eisner, 45, is chairman and Frank G. Wells, 55, is president. Since the two took the helm in 1984, Eisner and Wells have brought Disney successfully back into filmmaking, strengthened its theme parks, and exploited the Disney name and characters on commercial products. Jeffrey Katzenberg, the 37-year-old head of Disney's film group, is worth about 50 cents a share, analysts say, because he is on a roll. Disney's *Good Morning, Vietnam* and *Three Men and a Baby* have the company in first place in the film market so far in 1988.

☐ Alan C. (Ace) Greenberg, chairman of Bear Stearns Companies, not only is considered the brains behind his firm but also is the personality. "He's got very good connections," says Perrin Long, an analyst with Lipper Analytical Securities. Bear Stearns, like other brokerage firms, suffered in the fourth quarter, but the 60-year-old Greenberg's relationships with rich clients are still intact. "If Ace left, it would probably knock $3 or $4 off the price of the stock [now at around $12]," says Long. James Cayne, Bear Stearns's publicity-shy president, is worth about $1.50 a share, says Long.

☐ Edward L. Hennessy Jr., head of Allied-Signal, Inc., has had better days. In the early eighties, Hennessy engineered Allied's bold acquisition policy, but then he suddenly started divesting businesses just as boldly. This has bothered Wall Street, which seems unable to get a fix on the company. "His direction keeps changing," complains one analyst. If the 59-year-old Hennessy left Allied, this analyst thinks, its stock would climb from its current level of about 34. "It might start with a $3 pop, but over six months you'd see steady upward movement," the analyst adds.

☐ Robert Greenhill, 51, is founder and head of the mergers-and-acquisitions department of Morgan Stanley & Company, which is said to be the firm's biggest profit center. While one analyst thinks Greenhill is worth $4 a share to the company stock (now at around $51), James Hanbury, an analyst with Wertheim Schroder, thinks it's more like a buck, since Morgan Stanley has others who could step in.

☐ Merck & Company is one of the pre-

Photographs: center left, David Strick/Onyx; center right, Jacques Lowe/Woodfin Camp; right, Andrew Popper/Picture Group.

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mier pharmaceutical companies, thanks largely to its success in developing new drugs. P. Roy Vagelos, who is chairman of the company, has been the cornerstone of its success since he was head of research in the mid-seventies. Neil Sweig, an analyst with Prudential-Bache, says the 59-year-old Vagelos has "the highest credibility" in the industry. "He's worth $5 to $10 on the stock," says Sweig. (Merck sells for around $150 a share.) But, Sweig says, Vagelos isn't going anywhere. "The pharmaceutical industry locks in its people," he says.

☐ General Motors' stock would rise $3 to $4, from its current $61, if the 62-year-old Roger Smith relinquished the chairmanship, says Advest Group's James Foung. The nation's leading auto-maker has been losing market share during Smith's reign, and Wall Street is ready for a change.

☐ Over at Chrysler Corporation, the company's stock (now at about $25) would lose a couple of dollars per share if chairman Lee Iacocca left. Iacocca, 64, was instrumental in keeping the company out of bankruptcy in the early eighties and eventually returned it to profitability. It earned $1.3 billion in 1987.

☐ Paine Webber's performance has been criticized for a long time. But takeover speculation would drive the company's stock up $3 to $4 (it's now at about $16) if 53-year-old Donald Marron quit as chairman, analysts say. Paine Webber put in anti-takeover protection under Marron's reign.

MAD AT THE MARKET

NICHOLAS BRADY HAD AN OPINION about the causes of the stock-market crash, and so did Nicholas deB. Katzenbach and the General Accounting Office. Now small investors are having their say—and they're being harsher on Wall Street than the investigators, say two analysts who've been traveling the country as goodwill ambassadors for their firms.

Small investors are "extremely hostile toward the industry. They don't understand what went on, but they don't like it. They feel they are being victimized and Wall Street is being run for industry insiders," says Oppenheimer's Michael Metz, who believes investors on both coasts are angrier than those in Middle America.

Hugh Johnson of First Albany Corporation sensed a similar hostility when he spoke before groups in the Northeast and in Florida. "Every stop along the way, there were questions about program trading and volatility," says Johnson. "They feel very helpless."

If investors are mad enough to swear off stocks, it could be disastrous. "My general impression is that people think the market is too dangerous and volatile right now to get involved," says Johnson.

FREE RIDES GET COSTLY

ARE AIRLINES BEING TOO GENEROUS? JULIUS Maldutis, the airline analyst at Salomon Brothers, thinks air carriers may soon regret giving away so many trips under their frequent-flier programs. He says about 2.7 million frequent air travelers are now eligible for free trips, special discounts, or upgraded service. He estimates that airlines will lose $300 million in revenues when these frequent fliers cash in.

What's more, Maldutis says triple-mileage programs—which give passengers credit for three times the mileage they flew—could increase the revenue loss by $940 million. Even worse, by the end of the year, the Financial Accounting Standards Board may force airlines to start putting frequent-flier liability on their balance sheets.

"I don't know how the market will react," says Maldutis. "If they have to set aside 10 percent of their revenue, it has a potentially devastating effect on earnings."

MAKING EYES RIGHT

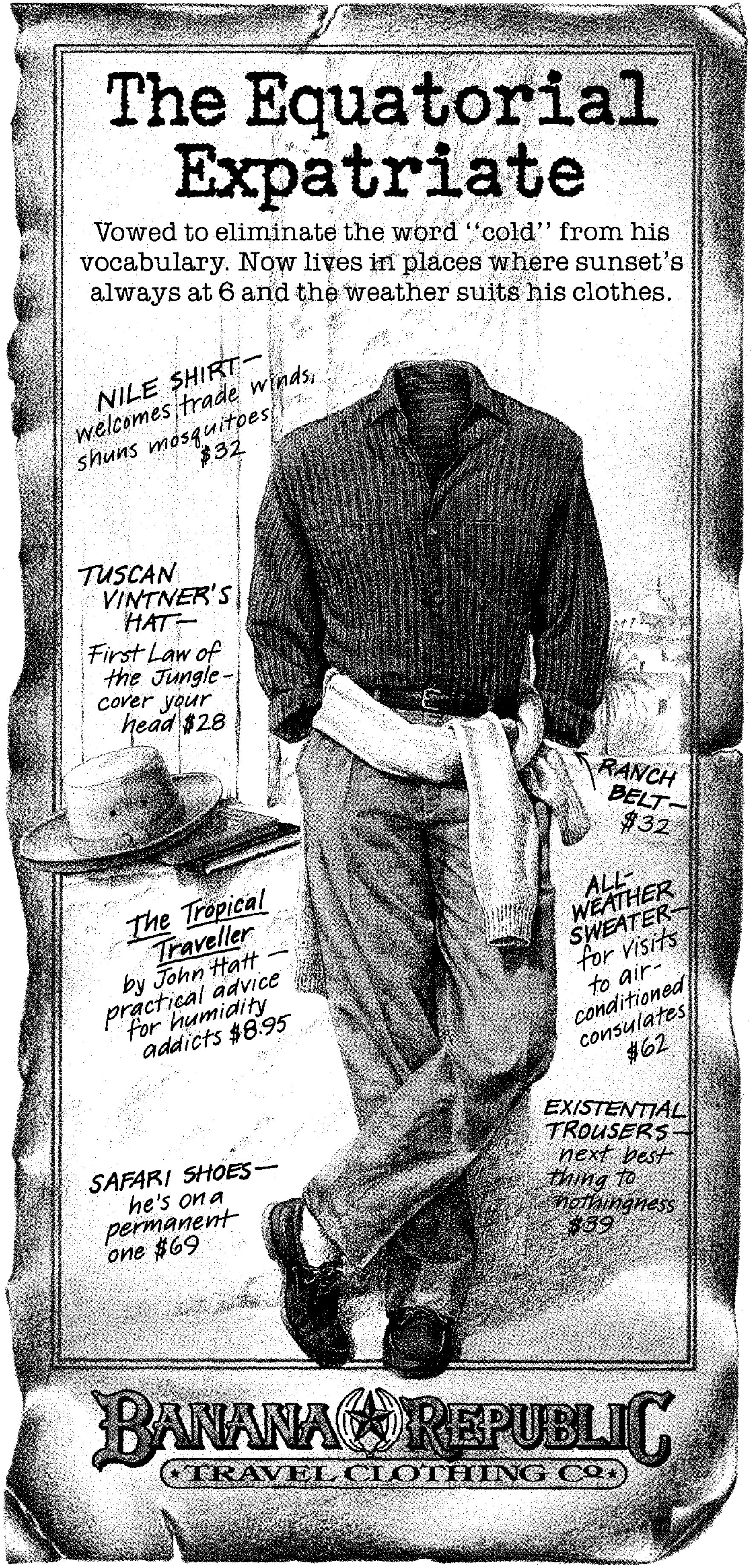
SUMMIT TECHNOLOGY CORPORATION, AN obscure three-year-old Massachusetts company, may soon draw some interest.

Summit claims to have developed an effective way to repair corneal problems by using a laser to change the contour of the eye. Summit says the procedure can correct problems like nearsightedness.

Summit's system has been tested in Europe on animals, and St. Thomas's Hospital in London will soon do human tests. "Our experience so far is excellent," says Dr. John Marshall of the Institute of Ophthalmology, which is connected to the University of London.

THE RUNOFF

SALANT CORPORATION WANTED TO ACquire Manhattan Industries, but its tombstone ad announcing a tender offer in the New York *Times* on February 3 mistakenly called the target "A-Bomb Industries." Someone apparently forgot to change the internal code name Salant had used in plotting its takeover strategy.... The Federal Reserve Board is said to be concerned that the U.S. economy is actually stronger than most people think. Sources who've been in touch with the Fed say the central bankers are divided over whether to bring interest rates down through a discount-rate cut. Those opposed to a cut seem to be winning for now, the sources say. Talk of a discount-rate cut helped the stock market last week.... Contrary to rumors, British publisher Robert Maxwell is not stalking McGraw-Hill, according to one well-informed Wall Street source.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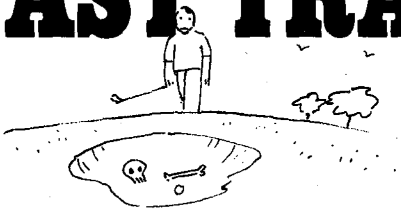
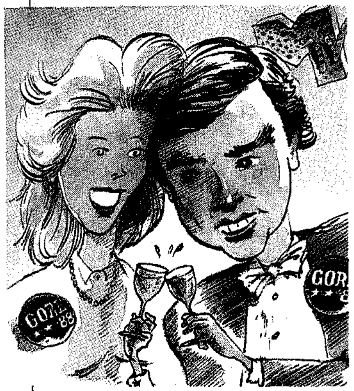


EDITED BY ERIC POOLEY

SCENES

Score One for the Tipper

TIPPER GORE WAS IN THE belly of the beast—the very office at 75 Rockefeller Plaza where MTV executives once sat. What's more, Gore, a co-founder of the Parents Music Resource Center, was there one night last week for an informal wine reception given by Robert W. Pittman, MTV's founder. (Pittman now runs Quantum Media, which produces *The Morton Downey Jr. Show.*)



Why was Gore calling Pittman "my friend Bob"? And why did Pittman say that the woman who has railed against heavy-metal videos and called for warning labels on offensive records was herself "living under a label that is not appropriate"? Whatever could have brought this odd couple together? Tipper had the answer: "You and I agree on one thing, Bob: that Al Gore should be president."

Then Tipper assured an audience that included several rock-music executives that she is "not an illiberal person," does not believe in censorship or record-burning, *does* believe in freedom of speech and Thomas Jefferson, and—believe it or not—actually likes rock and roll.

"I really do," she said. "Aren't you disappointed?"

MICHAEL GROSS

STREET SEEN

THE HAND-LETTERED SIGN IN the Saab window read, NO RADIO—NOTHING VALUABLE. But the window had been smashed anyway, and the thief had added some words of his own to the sign: JUST CHECKING.

J.W.

BRIEF LIVES

PEAK EXPERIENCE

MIMI ZIEMAN WAS HIKING ALONE IN Nepal in 1985 when she heard about a party near the Mount Everest base camp. "American music!" she thought. "American food!" Zieman, who was about to enter Albert Einstein College of Medicine, hiked to the party and met world-class climber Robert Anderson, who had come within 800 feet of the summit before conditions forced him back down. "He was burning to get to the top," says Zieman, 25. "I told him, 'If you need a medical person next time, call me.' "

In late 1986, Zieman got the call. Anderson finally had a permit from the Chinese to climb the Tibetan side of Mount Everest—the notorious East Face, which has been scaled successfully just once. Anderson was forming an assault team—the first to attempt the East Face without oxygen. Did Zieman want to be on the team?

Zieman did. The ethereal, soft-spoken blonde seems an unlikely candidate for an assault team of any kind. But she has been training hard: climbing in Colorado, lifting weights, and running up flights of stairs with a 40-pound pack on her back. She has also been gathering medical supplies to deal with dangers that the climbers will face—treacherous terrain and 200-mile-an-hour gusts. She'll be watching for signs of mountain sickness at heights where the air is so thin that climbing resembles running a marathon with a plastic bag over your head. At 20,000 feet, normal fatigue is often indistinguishable from the early symptoms of cerebral or pulmonary edema, which can be fatal.

This month, Zieman will leave her cat with her mother and trade a cozy Bronx apartment for the ice cliffs and avalanche cornices of Everest. She will meet Anderson, Norbu Tenzing (whose father was Sir Edmund Hillary's Sherpa guide in the first successful assault on Everest), and Miklos Pinther, the U.N.'s chief cartographer (who will determine whether Everest or K-2 is the world's highest peak). They will pick up 50 yaks, hike to the Kangshung glacier, and establish base camp. The climbers will pull on their down outfits, pull out their pitons, and make their way up the ice and the snow-covered rocks to the 29,028-foot pinnacle. Zieman will stop at the second or third camp, "know that I went as high as my body could go," and come back down, finish school, and settle into a nice, warm medical practice.

JOANNA MOLLOY

Zieman: Climbing walls now and Mount Everest later this month.

Photograph by Erica Lansner/Photoreporters. Illustrations: top, Guy Billout; left, Gary Houland.

THE SPORTING LIFE

Mickey at the Plate

ON A SOGGY THURSDAY, 50 reporters crowded into a Central Park South bar. The ostensible purpose was a press conference for the opening of Mickey Mantle's Restaurant and Sports Bar. The real reason was worship.

"When his legs hurt, *my* legs hurt," NBC broadcaster Bob Costas intoned from the podium. "I tried to live my life parallel to his." Mantle, 56, wearing a maroon jacket, fidgeted in his seat.

"People have asked me about this 1958 Mickey Mantle baseball card, which I have carried everywhere since I was twelve," Costas said. "It is my policy that all right-thinking Americans should carry a religious artifact."

The press burst into applause as Mantle, looking thick-necked and heavy-lidded, stepped to the podium.

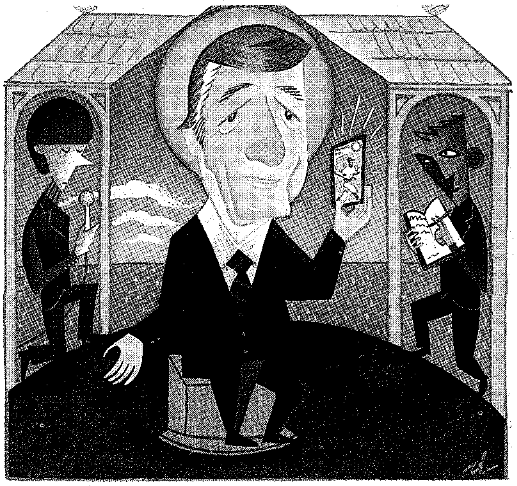
"Mickey, do you understand why the New York sports fan appreciates you so much?"

"Mickey, what part of your game appealed to you the most?"

"Mickey, do you get chills seeing people in line for your autograph?"

Mantle seemed bored but fielded questions with charm, glancing at his watch just once or twice. He came alive only when talk turned to the true measure—in dollars—of a ballplayer's worth. A light seemed to flare behind his eyes, and an edge crept into his voice.

"I played in 2,400 games for the Yankees," he said. "In 1956, when I won the Triple Crown, George Weiss just wanted to give me, like, a $10,000 raise, and I held out for double my salary. I was only making $35,000."



Mantle began speaking more intensely. "I got a $10,000 raise after winning Most Valuable Player two years in a row. Nowadays, I'd be making two or three million." He frowned, and there was silence. The reporters seemed to be searching for an upbeat question to cheer Mantle up.

"I don't know if you realize it," said one, "but your '52 Topps rookie card is worth about *$6,500* now. Do you have any opinion on that?"

"No, it isn't," Mantle sighed. "It's probably about $4,500. I wouldn't buy one for that kind of money. Would you?" PETER BLAUNER

NEW YORK JOURNAL

MR. ZEITLIN'S NEIGHBORHOOD

"MY BROTHER AND I would see these midgets at Coney Island who actually were the Munchkins in *The Wizard of Oz,*" one woman was explaining. Another longtime Brooklynite limbered up his vocal cords—"Whoa, potatoes. Five pounds a quarter"—to re-create the cries of Depression-era ragpickers.

It was a typical Friday afternoon during Steve Zeitlin's segment on the WNYC-AM radio show "New York and Company"—Zeitlin and friends getting together to talk about the old neighborhood. Zeitlin is the director of City Lore, a nonprofit group of professional folklorists, a kind of Audubon Society for urban culture that tracks down people who have led compelling New York lives and gets them to tell their stories on the radio and at schools, street events, and academic conferences around the country. He is assisted by Roberta Singer, the director of music programs for the group.

"We present folk culture to the folks whose predecessors *created* street life in New York," says Zeitlin, 40. "You don't have to go down South to discover folk culture. It's right here. Most of our new immigrants have created distinct neighborhood features, and we've found what was true of, say, the turn-of-the-century Jewish immigrant is equally valid for Hispanics today."

Zeitlin and Singer preserve the lore of the land.

City Lore, with a staff of three (and a host of free-lance folklorists), sponsors music festivals, documentary-film festivals, walking and eating tours, and conferences both big and small, held at universities or in the group's tiny brownstone at 72 East 1st Street. There's a program called "Endangered Spaces" (about vanished neighborhood fixtures such as the Essex Street Market) as well as an oral-history presentation, "The Political History of the New York City Subways."

"It requires a self-conscious effort to preserve these traditions," says Zeitlin, who has a doctorate in folklore and worked for the Smithsonian and the Queens Council on the Arts before joining City Lore in 1986. "We're working to make sure that people growing up in New York have a sense of what came before them. We're trying to capture young imaginations, but it's sometimes difficult to reach kids who are obsessed with popular entertainment that is so well produced. When we bring ethnic music into the school auditoriums, it just doesn't look like *Star Search.*

"There is a feeling that the old traditions have no place in America because kids don't see them on the street, don't hear them on the radio, and sometimes don't even hear about them at home. The people who represent those traditions don't come forward because of that. By featuring it in some way, we keep the tradition alive. Like one of our storytellers told a group, 'For you kids, this is a story. For me, this is a life.' "

STANLEY MIESES

Photograph by Yvonne Hemsey/Gamma-Liaison. Illustration by Robert De Michiell.

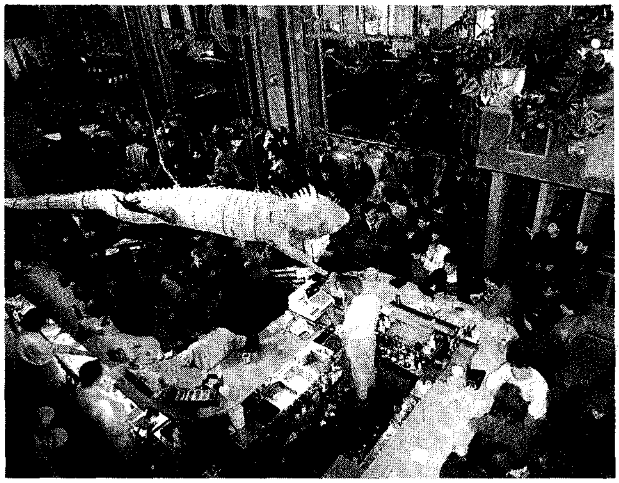
CHOW

NIGHTS OF THE IGUANA

IT'S 20 DEGREES, AND TWO dozen people are standing outside a restaurant at 235 Park Avenue South, at 19th Street, waiting for a nod from the man with the clipboard in his hand and the lizard on his lapel.

"I'm Lisa. I have a reservation," a young woman in a raccoon coat says to the doorman at Cafe Iguana, the latest place to heat up this winter. "Okay, you can go in," he says, waving her into the crush of young Staceys and Shelleys in short skirts and dark jerseys, their hair frizzed out to here. They've come to meet the advertising suits, Burberry coats, and artsy black leather jackets jammed into the main-floor bar that the management calls—confidentially—the Snake Pit.

Open just five weeks, Cafe Iguana is attracting all sorts of fauna to its vast, two-story restaurant-terrarium with adobe walls and desert murals. Suspended from the ceiling like *Phantom's* chandelier is the mascot: a sixteen-foot iguana (named Ava) with a crystal-bead body and lights for eyes. Balcony tables provide the best view of both the Snake Pit and the giant metal lizard (named Richard) that lurks in foliage on a ledge above the front door.



Cafe Iguana: Ava, the restaurant's sixteen-foot mascot.

Owner Joyce Stein, 39, a handsome woman with two-tone hair and a dancer's body, used to be a partner in El Rio Grande. Her favorite movie, *The Night of the Iguana,* inspired the décor, and the place got hot while still under construction, after the tabloids reported that Ralph Lauren and John Kennedy Jr. had each thrown a party here. Now, with the menu still in the preview stage, Stein is putting out 600 dinners a night. The Frozen Iguanarita is an early hit, and so are the homemade flour tortillas. The chips are crisp, the nachos fine, and the enchiladas passable, but the guacamole is bland and fajitas are dry. Stein emerges from the kitchen wearing tights, Reeboks, and an apron and admits, "I'm worried about my food." Since dinner costs about $70 for two, she should be worried.

Still, Stein attends to every detail—from the mineral water (Artesia, from Texas) to the security team, which surveys the crowd from the balcony.

At 10:30, the Snake Pit is still so crowded that it's hard to imagine another body getting in the door. As we near the exit, I glance up at Ava, the crystal iguana. She isn't moving, but her eyes are blinking on and off—an unmistakable, knowing wink. JANE FREIMAN

SOUNDS

Turn the Beat Around

LAST JUNE, WHEN A little-known band called Tackhead toured the U.S., its concerts caused an explosion in the rock world: Music insiders started wearing Tackhead baseball caps, critics exhausted themselves searching for superlatives, and the group turned up on several year-end ten-best-concerts lists. On February 19, when Tackhead makes a rare appearance at the Ritz, New York will get another chance to see what the fuss is about.

The core of the band (which has also used the name Fats Comet) is a legendary studio rhythm section: Keith Le Blanc, Doug Wimbish, and Skip McDonald, who were the house band at Sugar Hill Records in the early eighties, when that label produced such rap standards as "The Message" and "White Lines." For Tackhead, the three team up with British producer Adrian Sherwood, a pioneer of mind-bending "dub"-style reggae, which strips down and electronically manipulates the island sound. In concert, Tackhead mashes together hip-hop, funk, and disco, taking apart and reassembling them in odd, affecting ways. While Gary Clail sings and the rhythm section churns, Sherwood uses the mixing board as another instrument—his echo, reverb, digital samples, and tape collages create the sonic environment in which the other four men operate. So far, the band has released twelve-inch singles (including the dance hit "The Game") and an album, *Gary Clail's Tackhead Sound System.* Says Wimbish, the ace bassist who moonlights in Mick Jagger's band, "People are tired to death of bubble-gum music. They want something more extreme, more triumphant." JILL PEARLMAN

PRICES

HERE'S WHAT THEATER tickets cost in London and New York, based on last Tuesday's exchange rate of $1.75 per pound.

☐ *Me and My Girl:* $13.13 to $29.75 (London); $30 to $47.50 (New York).

☐ *42nd Street:* $10.50 to $32.38 (London); $27.50 to $45 (New York).

☐ *The Phantom of the Opera:* $13.13 to $35 (London); $30 to $50 (New York).

☐ *Les Misérables:* $9.63 to $35 (London); $25 to $50 (New York).

Photograph ©1988 by Frederick Charles. Illustration by John Pirman.

RUTH RECOMMENDS

BY RUTH GILBERT

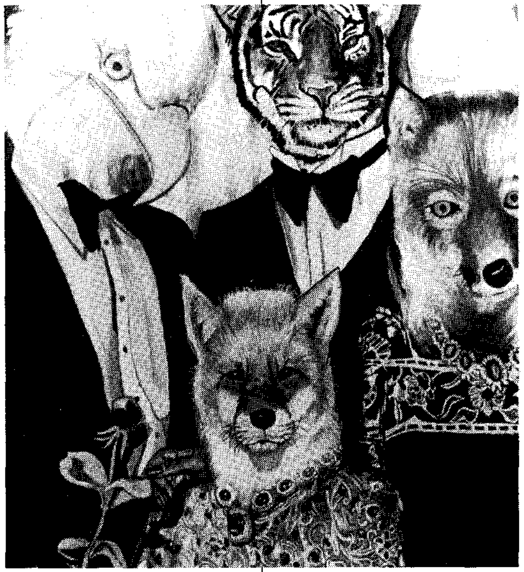
Nineteenth- and twentieth-century Chinese paintings are at the Metropolitan Museum till September 25. February 17 is Chinese New Year's, ushering in the Year of the Dragon. It's a good time to visit.

'KHOVANSHCHINA'

On February 22, New York–born, Juilliard-trained James Conlon leads the first of nine performances of the Mussorgsky opera at the Metropolitan. It deals with religious and cultural ferment in seventeenth-century Russia.

'HUMANIMAL BOURGEOISIE'

The painting, by Michael Singletary, is on display through February 26 at the Lubin Gallery (11 East 61st Street) as part of Syracuse University's salute to Black History Month.



'WOMAN IN MIND'

Remak Ramsay and Stockard Channing have a little argument in Alan Ayckbourn's comedy about a middle-aged woman and her fantasy life (Manhattan Theatre Club's Stage I, through March 13). It has an excellent supporting cast.

'NORA'

Joyce Fideor and Michael French star in Ingmar Bergman's adaptation of Ibsen's A Doll's House. *The play is being performed at the New Theatre of Brooklyn, February 18 to March 13. And Brooklyn is only a stone's throw away.*

SHAKESPEARE STAGE COMPANY

Ed Griffith, Charles Michael Howard, and Ann Schlumberger are in this troupe devoted exclusively to works of the Bard. They appear until February 29 in Twelfth Night *at the Samuel Beckett Theatre.*

Photographs: top left, Jack Mitchell; top right, ©1988 Gerry Goodstein; bottom left, Martha Swope Associates/Rebecca Lesher; bottom right, Jessica Katz.

Campbell's
CONDENSED
TOMATO
SOUP

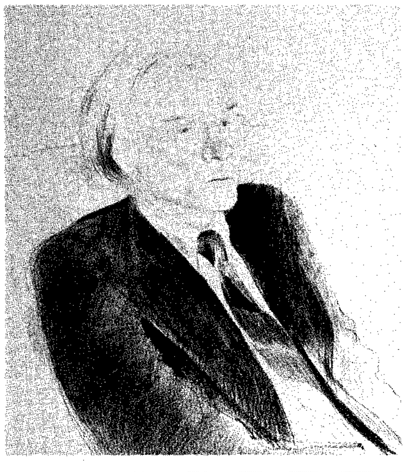
NEW YORK

ANDY'S EMPIRE

BIG MONEY AND BIG QUESTIONS

BY JOHN TAYLOR

IT HAD BEGUN TO STRIKE SOME people as strange and, to be frank, even a little unseemly that Fred Hughes was moving with such haste to dismantle Andy Warhol's empire. After all, no one had expected Hughes, Andy Warhol's longtime friend and business manager, to take any radical steps after the artist's death. Hughes himself had stressed this very point. "When Andy died, I was in Hawaii," says Marc Balet, who resigned as the art director of *Interview* late last month. "I called Fred and he said, 'It's all going to be the same. Nothing's going to change.' "

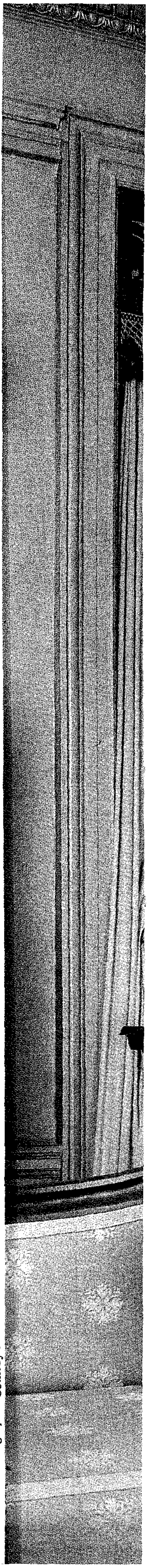


A HOCKNEY WARHOL, 1974.

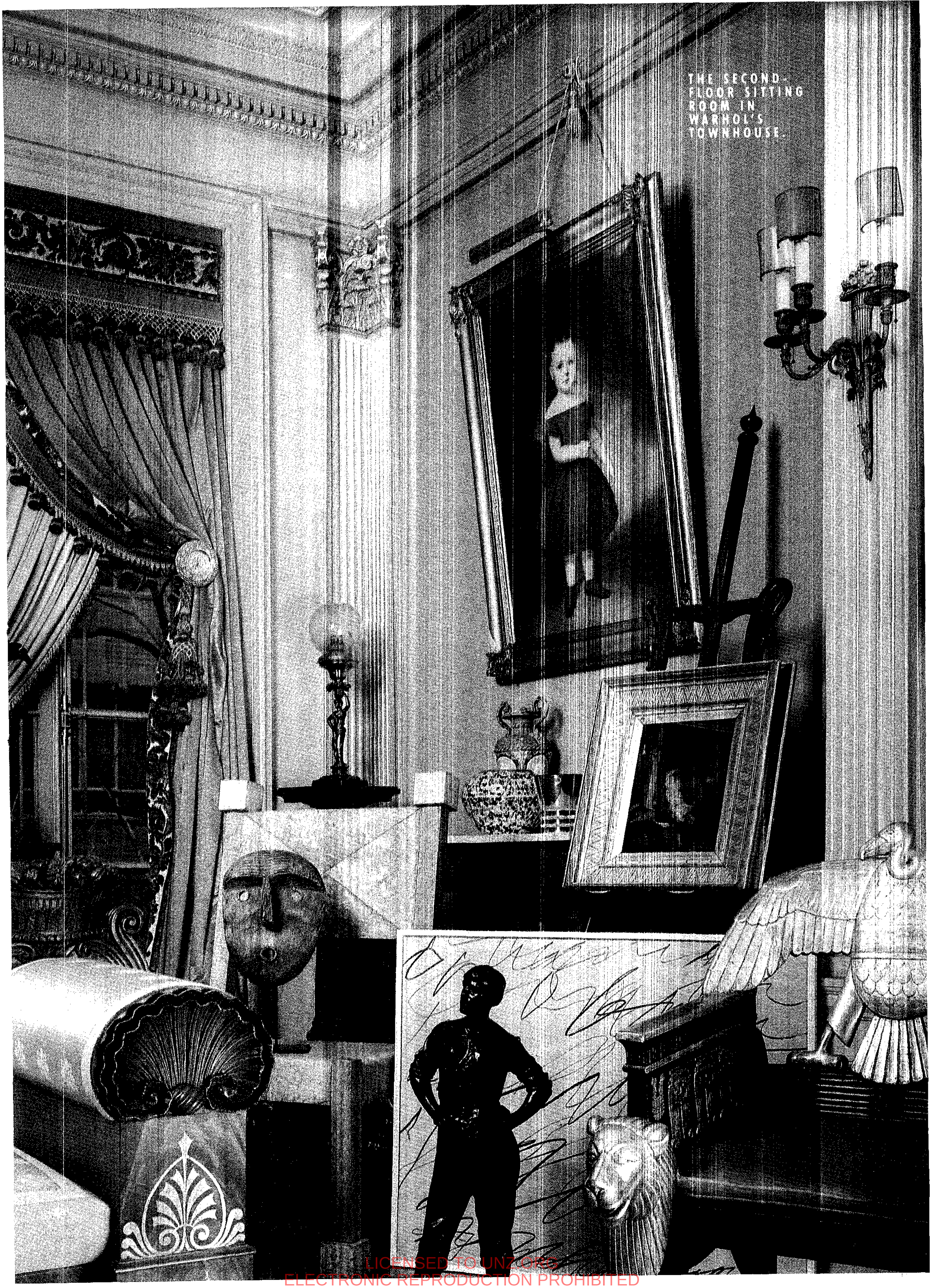
PHOTOGRAPH BY FREDERICK CHARLES

But the very day Warhol died—February 22, 1987—Hughes brought in one of his friends, the rakish attorney and raconteur Edward Hayes, to serve as legal counsel to the estate. Hayes incensed people at the Factory, as Warhol's studio is called, by the way he bulled in—with his own security detail, no less—commandeered an office, and started dismissing employees. Hayes had met Andy only once—Andy hated lawyers—and here he was, firing people Andy had hired, people who had worked daily with Andy, who had been tight with Andy.

The arrival of Hayes merely set the stage for what was to follow. Not long after Warhol's death, Hughes deleted the artist's name from *Interview's* masthead and placed his own at the top, under the title of publisher. This



Photograph: ©Sotheby's.



THE SECOND-FLOOR SITTING ROOM IN WARHOL'S TOWNHOUSE.

"HUGHES IS NOW THE HEAD OF ONE OF THE LARGEST ART FOUNDATIONS IN EXISTENCE," SAYS A WARHOL FRIEND.

seemed sacrilegious to many at the magazine, including its editor, Gael Love, and it created a great deal of agitation within the Factory. But to Hughes it seemed perfectly logical. The man *was* dead.

A few months later, Hughes fired Gael Love. In her place he hired Shelley Wanger, an editor from *House & Garden.* People wondered how someone from a shelter magazine—a suburban-coffee-table one at that—was going to run the publication that had defined hip in the eighties.

Meanwhile, Hughes had retained Sotheby's to auction off virtually all of Warhol's possessions, from the paintings he had collected down to his watches and shoes. Then, at the end of the year, Hughes licensed Warhol's name to a marketing company. To the faithful, these were further sacrileges. People felt mystified and betrayed. Why, they wondered, why was Fred Hughes doing these things?

BUT THE FACTORY HAS always been a secretive, conspiratorial sort of place, and Fred Hughes—the most secretive of all its denizens—has been reluctant to discuss his plans in detail. So naturally, theories began to percolate through the downtown crowd. One is the Trauma Theory: The pressure of all this responsibility, when coupled with the grief produced by Warhol's unexpected death, had proved overwhelming. "Fred's exhausted by the burden," says one longtime employee of the Factory.

A second explanation, the Pretender to the Throne Theory, is darker and more complex, containing as it does the undercurrents of an Oedipal drama. Hughes, it is said, had for years been frustrated by living in Warhol's shadow. According to this theory, he has now seized power and, by liquidating the estate, is retaliating against the great talent who towered over him. "In my opinion, Fred is getting even," says an old Factory hand. "It's vindictive."

But a good argument can be made that Fred Hughes is just a convenient target for the rage and dismay of those who were close to Warhol and whose lives were altered forever and for the worse by his death. "People have this idea of me as the usurper or some awful thing, but I'm not doing anything different from what I've always done," Hughes says. "I have to work in what I feel is the spirit of Andy. All I can go on is my instincts, but I am very secure in them."

The "spirit of Andy," according to Hughes's plan, is to be expressed through the Andy Warhol Foundation for the Visual Arts. In his will, Warhol left $250,000 to Hughes, whom he named as his executor, and directed him to give up to $250,000 to each of his two brothers, John and Paul Warhola. The will stipulated that the rest of the estate was to go to a "Foundation for Visual Arts." Warhol empowered Fred Hughes to create and run this organization through a board that would consist of himself, John Warhola, and Vincent Fremont, the Factory's chief administrator.

"People got mad at me as someone who comes in here wearing a suit," says Hayes.

ED HAYES.

The foundation will be exceedingly wealthy. After Warhol's death, newspapers estimated that his estate was worth $15 million to $20 million. But collectors and dealers now say that just the sale of Warhol's possessions at Sotheby's may bring in as much as $40 million. That still leaves *Interview,* which will be sold eventually and could fetch up to $7 million, plus Warhol's own unsold art. On top of that, Warhol owned choice property in Manhattan, Montauk, and Colorado. Finally, the foundation will control the merchandising rights to Warhol's name, as well as his movies, television shows, and tapes, and his diaries, which Warner Books bought in an auction last December for $1.2 million.

Ultimately, the total value of the Warhol estate may run between $75 million and $100 million. Which means that Fred Hughes, after years of shadowy anonymity, has suddenly emerged as one of the most powerful art patrons in the world. "Fred is the head of one of the largest art foundations in existence, maybe the largest," says Stuart Pivar, an inventor and art collector who was one of Warhol's closest friends.

FOR ALL HIS PREOCCUPATION with celebrity, Andy Warhol was an intensely private person. Few people were invited to his townhouse at 57 East 66th Street, and so even those who knew that he frequented auction houses and antiques shops were staggered by the extent of the art and artifacts and general cultural detritus that filled his six-story home—which, except for the kitchen and his bedroom, he had converted into one vast storage facility.

"When I first came here, you couldn't walk into this room—you had to climb over things," Ed Hayes says as he stands in the doorway of the handsomely appointed dining room in Warhol's house. Last fall, Sotheby's cleared it out and, using Warhol's furniture, created a Federal-period room of museum quality.

Hayes climbs the wide oak staircase and opens doors to other tastefully decorated rooms. "This is Andy Warhol's paintings and this is Andy Warhol's furniture, but this is not the way Andy Warhol lived. The way the house is now, you don't have a sense of how cluttered it was. These stairs were cluttered with boxes. We found Picassos in the closets. But that was his private life."

Photograph by Roxanne Lowit.

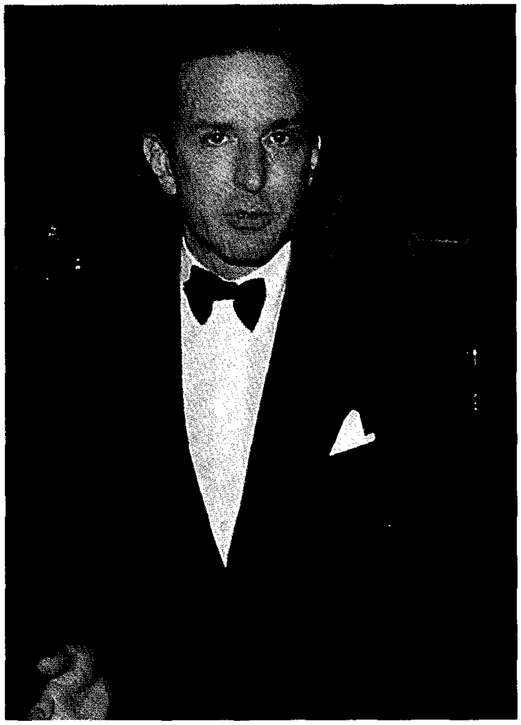
Four curators spent all of last fall at Warhol's house cataloguing his possessions on computers. They counted more than 6,000 items that run the gamut from Austrian Secessionist armchairs and nineteenth-century academic paintings to Fiesta ware, cookie jars, shoes, cigar-store Indians, watches, Bakelite bracelets, Art Deco silver tea services, funeral urns, toys, and wooden merry-go-round horses. Warhol had gadgets and gewgaws and bric-a-brac. He had masterpieces alongside what would seem to be junk of the most worthless sort. "When you first came in here, you thought, 'What a weird thing,' " Hayes says.

Warhol's mania for collecting did not extend to his own work. Hughes and Hayes refuse to comment on the number of Warhols in the possession of the estate, but art dealers say the collection is not a substantial one. In keeping with his commercial approach toward art, Warhol tended to produce paintings that had been commissioned—presold, that is, to dealers and collectors. "We always thought there would be a lot of inventory," says Ronald Feldman, the art dealer who handled Warhol's silk screens. "It turns out there isn't." The paintings Warhol did have ranged from Bouguereau and Salvador Dalí to Norman Rockwell and Maxfield Parrish. He had accumulated a particularly impressive array of contemporary painters and owned major works by Duchamp, Man Ray, Lichtenstein, and Jasper Johns.

Warhol amassed this immense agglomeration by shopping constantly. "There's nothing more thrilling than encountering things for sale," says Stuart Pivar. "The thrill—you need this every day if you're a collector." Almost every morning, Pivar would pick up Warhol at his townhouse, and they would proceed on foot up Madison Avenue or across 57th Street, stopping at galleries and shops, while Pivar's driver trailed them in Pivar's limousine.

They also haunted the antiques dealers clustered around Broadway below 14th Street. "This was one of our favorite neighborhoods," Pivar explained recently as he was being chauffeured through the district. "We would come down here and Andy would buy six or seven things, load down the limo. They would have to pass the Fred test. Fred would want things only of the highest quality. Andy didn't have a conventional connoisseur's taste, and many of the things he bought Fred would disapprove of, but he would sneak them in anyway."

"People have this idea of me as the usurper or some awful thing," says Hughes.


FRED HUGHES.

As Andy Warhol did, Frederick Hughes has Attitude—but of an entirely different sort. He is short and rail-thin, with a long, narrow nose and slicked-back hair. The son of a Houston furniture sales rep, he was raised in rather ordinary circumstances, but he became a friend of the wealthy art patrons Jean and Dominique de Menil while studying art history at the University of St. Thomas. They took him under the de Menil wing, and when he moved to New York in the early sixties, that relationship afforded him entrée into the city's art world.

Somewhere along the way, Hughes fell in love with the English, and by "the English" one means, of course, the English aristocrats and the wit, breeding, and taste they represent. Hughes dresses impeccably in suits of a strictly English cut, and he has adopted one of those twilly Oxford accents and a sardonic, hand-in-the-waistcoat drawing-room manner. "He's very fey and ironic," says the boulevardier Morgan Entrekin. "He's one of the more amusing people to talk to at a big, silly party."

Hughes, who is 44, has also embraced the great tradition of English aristocratic debauchery—getting pasted in a drafty country house and then dropping one's trousers, that sort of thing. People love to tell stories of Hughes's climbing onto the tables at Nell's, or shouting nonsense from the steps of the Metropolitan Museum at the end of a long nightcrawl. "Fred has a really wild sense of humor," says Paige Powell, *Interview*'s advertising director. "Some people might think it's kind of sick, but it's really funny."

Hughes, however, is also a diligent manager and a genuine connoisseur, one who, in the more than twenty years he was associated with Warhol, assiduously and successfully marketed the artist's work. The two met in the mid-sixties, when Warhol's first Factory—the crazy one with all the sex and chemicals—was in full flower. Hughes quickly became a certified member of Warhol's entourage, at first sweeping floors and holding cameras, then assuming the organizational tasks that the exotic group around Warhol tended to neglect. He was in the Factory on that June day in 1968 when Warhol was shot by the deranged feminist Valerie Solanas. Hughes was the one who attempted to give Warhol artificial respiration, and he stayed with him until the ambulance arrived.

This experience, according to friends, bonded the two men permanently. While Warhol was in the hospital, Hughes took charge at the Factory and, in the words of one member, "got the kooks out." By then, Hughes was handling virtually all of Warhol's business affairs. It was he who negotiated with dealers for the sale of Warhol's work. He also stimulated Warhol's interest in antiques and period paintings. Finally, using the connections fostered through his relationship with the de Menils, Hughes served as Warhol's liaison with high society. In fact, one of his main jobs was to cosset and lunch the ladies whose portraits Warhol was either painting or hoping to paint.

"You couldn't think of the days of the Factory without Fred," says Ronald Feldman. "He added charm. He pulled all the loose ends together, and he was an alter ego for Andy. You used him as a sounding board before trying things out on Andy."

During the seventies, in the cocaine-and-caviar heyday of Studio 54, Hughes and Warhol often made the scene together, though, as one art dealer puts it, "there was never a romantic relationship." But while Hughes denies it, friends say that in the eighties, the two men drifted apart. "Andy's relationship with Fred

Photograph by Marina Garnier.

WARHOL HAD GADGETS AND GEWGAWS. HE HAD MASTERPIECES ALONGSIDE JUNK OF THE MOST WORTHLESS SORT.

had cooled in the last couple of years," says a close friend of both. Warhol, for his part, had been steadily losing interest in the nightlife that continued to attract Hughes. At the same time, according to friends, Hughes resented the fact that his value in the eyes of many was largely defined by his ties to Warhol, and he was making an effort to carve out a more separate existence.

"There were times when he would say, 'Thank God I don't have to go out with Andy tonight,'" one acquaintance recalls. "He would say, 'I'm just going to have a quiet dinner with Mrs. Vreeland.'" Warhol was aware of Hughes's feelings and had told a friend he thought Hughes was having "a mid-life crisis."

In the year before he died, Warhol was planning to write a new will. He talked to friends about how, if he did that, he might create some new beneficiaries, such as the New York Academy of Art, an elite school whose board he had joined. But he never expressed a wish to place the bulk of his estate in the control of anyone but Fred Hughes. "He considered Fred his heir, as though he were his son," says Stuart Pivar.

'ANDY WAS A GENIUS, right?" Ed Hayes says. "He created this life or whatever, right? He had all these people around him, right? They want to know, 'Why are are we moving fast?' 'Why,' some people say, 'too fast?' 'Why,' I say, 'prudently?' It's specified in the will; that's why."

All the will actually specifies is that the executor of Andy Warhol's estate create a foundation for the visual arts. It says nothing about what the foundation should do or how its money should be spent. That has been left to the discretion of Fred Hughes—and, of course, John Warhola and Vincent Fremont.

Should the Warhol Foundation create a museum and exhibit the work of aspiring artists? Or create a museum for Andy Warhol's work and keep a gallery or two for the work of aspiring artists? Or turn Warhol's home into a sort of avant-garde Graceland, charge admission, and use what would certainly be the considerable proceeds to advance the cause of visual art? Or should the foundation simply sell off all of Warhol's possessions and over the years parcel out a percentage of the cash to deserving visual artists?

These are difficult questions. They can be answered only by asking other questions, such as: What would Warhol have wanted? What is the best means to advance the visual arts? What kind of operation is Fred Hughes capable of or interested in running? Whatever course Hughes takes will undoubtedly provoke accusations that those responsible for controlling the Warhol empire are betraying Warhol, or are enriching themselves at the expense of the visual arts, or are failing to carry out the grand task fate has thrust on their shoulders.

Hughes could have created what is known as an operating foundation. He could have hired a large staff, established philanthropic programs, issued reports, and raised money by holding charity balls and sending out direct-mail solicitations. "If I were Fred, I would buy a colossal office and hire a million people," laughs Stuart Pivar. Instead, Hughes has chosen to set up a nonoperating foundation. By law, all such an organization needs to do is give away 5 percent of its assets every year.

Hughes is considering gifts to such places as the Carnegie Institute in Pittsburgh. "That was always the spirit of the project," Hughes says, "to keep the costs down and do the best things we can with the money." But since the foundation can get 7 or 8 percent interest by investing its money, its asset base can still increase even as it gives away the required 5 percent. Hughes himself will do all right, too. As executor of the estate, he will receive a onetime fee of just over 2 percent of its total assets: $2 million, in the event the estate turns out to be $100-million. Hughes has deferred any compensation from the foundation for the first year, but when that does kick in, he can essentially set his own salary (though it is subject to government scrutiny).

ONE OF THE FIRST PEOPLE FRED Hughes called after Warhol died was Ed Hayes. Hayes, now 40, was already Hughes's personal lawyer, and he had, as a matter of fact, been preparing to go to work for Andy Warhol Enterprises. Paul Weiss Rifkind Wharton & Garrison, the law firm that prepared Warhol's will, had been doing the outfit's tax work and handling some other legal chores, but, as Hughes puts it, "Paul Weiss is terribly expensive."

Hayes didn't cost quite as much. Then, too, he is more in the Warhol mold. A colorful character, he used to be an assistant district attorney prosecuting homicides in the Bronx—and, yes, he is the model for Tom Killian, the scrappy, resourceful lawyer in *The Bonfire of the Vanities.*

Within two hours after Hughes called him, Hayes had stationed guards at Warhol's home and at the Factory. "In the beginning, we had problems with lunatics," Hayes says. "Nuts coming to the house, people calling in."

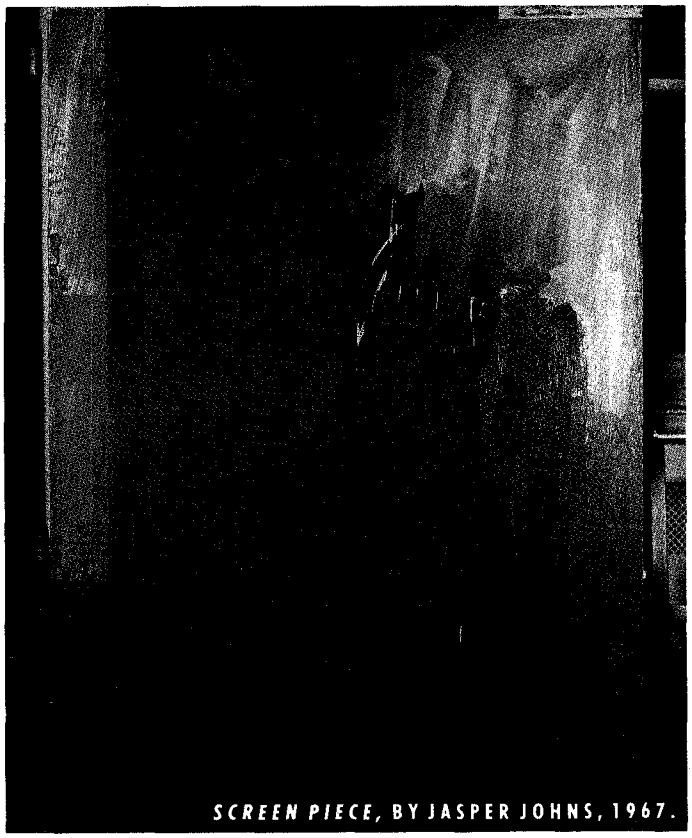
Since the Factory and Warhol's house were filled with valuables, theft presented a problem as well. And what belonged to whom, anyway? "People would say, 'Andy promised me this if he should die,'" Hayes says. "People wanted art and things. Some of them got very excitable. At the beginning, Fred and I had to play hard guys, had to say no to people."

The Factory had always been a very informal place, and a number of the employees did not grasp the new realities. "Some people got mad at me, as someone who comes in here wearing a suit," Hayes says. "When you're alive, you can live any way you want. When you're dead, your executor has to behave responsibly. Things are not going to be as casually run."

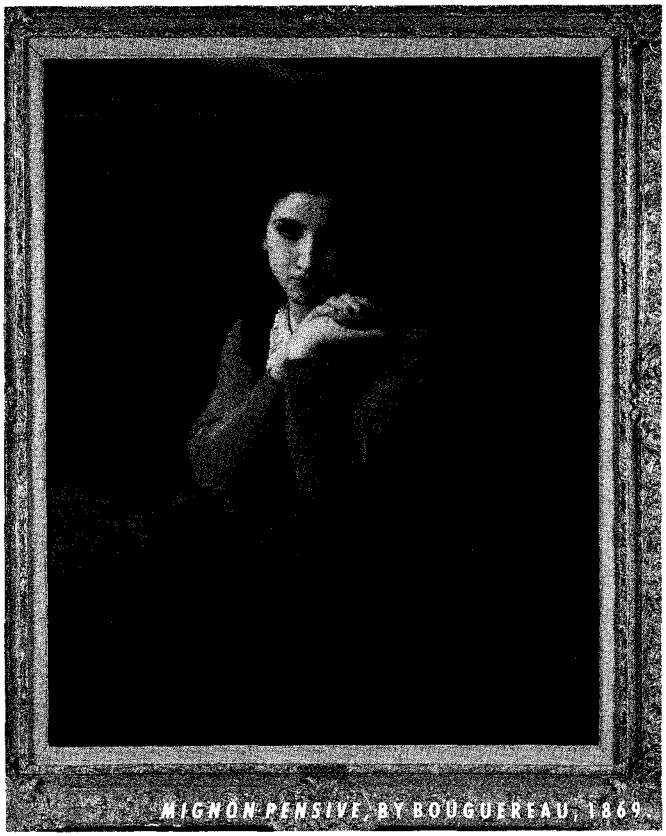
Indeed, Hayes and Hughes set out to make the Factory a model of modern management. They paid off Warhol's debts and sold his stocks. They filed lawsuits, including one against New York Hospital alleging negligence in Warhol's death and one against the socialite Sylvia De Cuevas for failing to pay for several Warhol works. They also fired at least three employees of the Factory. "We got rid of some people who were security problems or no longer productive," Hayes explains. "We had some people here with drug problems. You can't have people with those problems around valuable articles. They were not bad people, but we had to let them go."

The two men put just about everything on the block. The painter Jean-Michel Basquiat was living in a building Warhol owned on Great Jones Street, and Hayes offered to sell it to him for its appraised price. Basquiat, however, got it into his head that he was going to be evicted, and this notion, when it spread around, seemed to support the idea that Hughes and Hayes were somehow betraying the memory of Andy Warhol, who had nurtured Basquiat's career (though the two had gone their separate ways artistically and Warhol had, in fact, become quite exasperated with Basquiat's repeated failure to pay his rent).

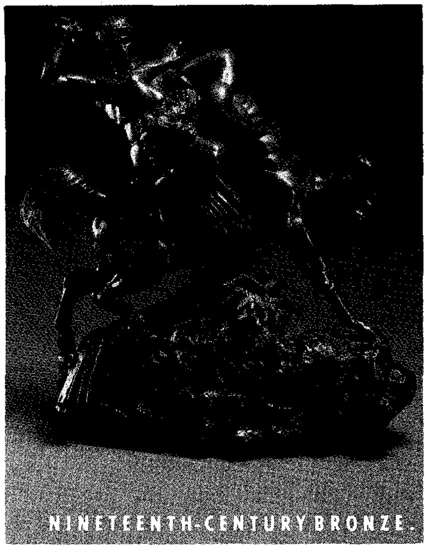
Basquiat has a lease, Hayes says, and will not be evicted. "I said, 'Look in my eyes, Jean-Michel. You got a beef, talk to me. Every time someone at a nightclub



SCREEN PIECE, BY JASPER JOHNS, 1967.

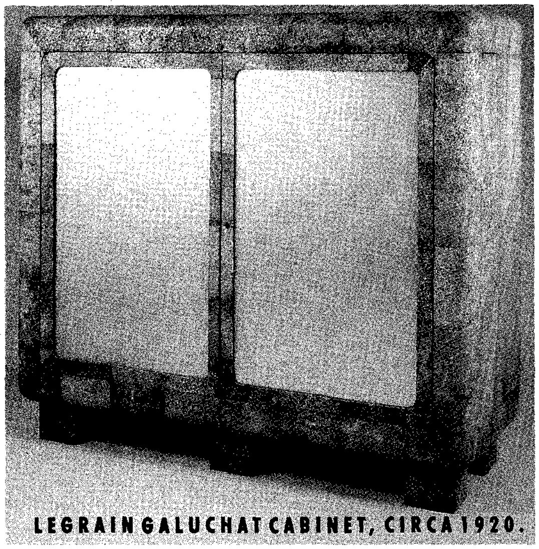


MIGNON PENSIVE, BY BOUGUEREAU, 1869.



NINETEENTH-CENTURY BRONZE.

EGYPTIAN-REVIVAL CHAIR.



LEGRAIN GALUCHAT CABINET, CIRCA 1920.

whispers in your ear that you're going to be evicted, you come down here and I'll show you the lease.' " The lease, Hayes says, is good for another year or so. "We'll see what happens after that."

The collection runs the gamut from Austrian Secessionist armchairs to cookie jars and funeral urns.

FROM WARHOL'S COLLECTION.

SINCE THE ANDY Warhol Foundation was a non-profit organization, it was going to be necessary at some point for Hughes to sell the profit-making *Interview.* But he wanted to spruce it up first, and last summer, as a first step in that direction, he hired the consulting firm of Kummerfeld Associates to analyze the magazine.

Interview had a circulation of 180,000 in 1986 and 1,177 ad pages. But while the magazine had begun to show a profit shortly before Warhol died, it had always been run in a rather idiosyncratic way (editors sold advertising, for example), and it was still sort of slapdash. Kummerfeld Associates recommended that the editorial material be more focused and the sales staff strengthened.

Gael Love, the magazine's editor at the time, could turn out an inventive publication, but, according to several former associates, she had a moody and tyrannical manner, particularly with regard to the junior members of her staff. "She was rude and dismissive," says Fayette Hickox, a former senior editor.

"I had to run things my way," Love responds.

According to staff members, Gael Love

Photographs: ©Sotheby's.

HUGHES LICENSED RIGHTS TO WARHOL'S NAME TO THE OUTFIT THAT MARKETED THE CABBAGE PATCH KIDS.

and Fred Hughes disliked each other. Their mutual antagonism had been encouraged by Warhol, who enjoyed provoking such hostilities to reinforce his own control at the Factory as well as to stimulate creative tension. "Andy loved commotion and friction," says Paige Powell. While Warhol was alive, Hughes's involvement with the editorial side of *Interview* was rather limited. When he periodically wandered into the offices, staff members would call out, "Fred alert!" and hide their materials until he left. But after Warhol's death, Hughes's role at the magazine expanded, and the tension between him and Gael Love intensified.

On August 27, 1987, Love checked into the hospital for minor surgery. While she was away, members of *Interview*'s production, editorial, and circulation departments approached Hughes to complain about the late deadlines Love set and the way she drove the staff. According to several staff members, the group threatened to walk out if Love remained, and Hughes replied, "Oh, I've been waiting to hear this. I thought you liked her."

Hughes says he had already been preparing to take action himself: "Any decision on my part had nothing to do with a mutiny." Whatever the case, Love, who was still in the hospital, learned of this development only when a staff member called her with the news. Her dismissal, however poorly Hughes handled it, was the clearest indication up to that point that he had taken control of the entire Warhol empire. "Firing Gael was the first time Fred had ever asserted himself at the magazine," says Joan Quinn, *Interview*'s Los Angeles correspondent until she departed last month.

HUGHES DECLARED THAT HE wanted the magazine's new editor to create a splash. "He had a long list of English girls from places like the *Tatler*," says Fayette Hickox. In November, however, Hughes persuaded a close friend of his, Shelley Wanger, to take the job. Wanger was in some respects an odd choice. An articles editor at *House & Garden*, and before that an editor at the *New York Review of Books*, she is not really part of the downtown scene. Her father was the powerful Hollywood producer Walter Wanger, and she dates Averell Harriman's grandson, the banker David Mortimer. "She's an intelligent society girl," says one regular *Interview* contributor. "She's not about being hip."

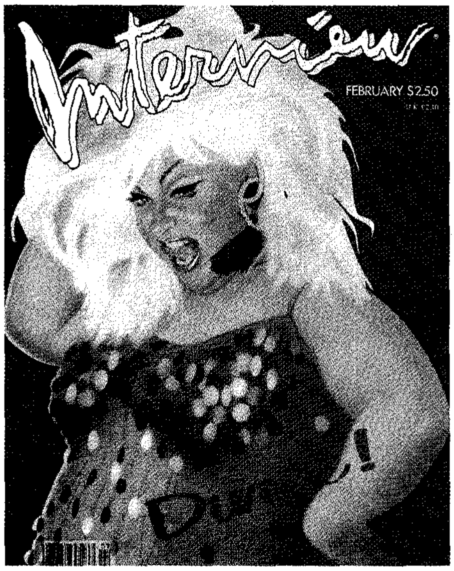
The arrival of Wanger touched off speculation that Hughes had hired the Condé Nast editor to entice Condé Nast's owner, S. I. Newhouse Jr., into buying the magazine. But the foundation has at least five years to sell *Interview*, and Hughes says he plans to keep it for the foreseeable future. "It is my decision not to sell it right now but to try to get it rounded out in its editorial vision. By making it a good magazine, it will be worth more."

Wanger and Hughes have shaken up the magazine by firing several people, including some of those involved in the putative "mutiny." Others, notably Marc Balet, the art director for thirteen years, are going of their own volition. "Those of us who worked at the magazine did it for Andy, for his approval," Balet says. "I don't feel like I'm leaving *Interview*. It's not *Interview* anymore." (Balet has joined forces with Gael Love, who is starting a new magazine called *Fame*.)

To replace Balet, Wanger has hired Angelo Savaides, the art director of the Paris weekly *Passion*, who is tinkering with the design of the magazine. The new team's debut issue will appear in March. For a change, the cover portrait will not be painted by Richard Bernstein. Instead, it will be a self-portrait by Francesco Clemente. Inside will be an article on *Cobra Verde*, a Spanish movie starring Klaus Kinski, and an interview with the writer Bruce Chatwin. As those subjects suggest, Wanger intends to pursue matters of Serious Culture. "She will make it less Hollywood, more Oberlin College," says Balet.

Shelley Wanger replaced Gael Love as editor in a shake-up at *Interview*.

SHELLEY WANGER (TOP LEFT), GAEL LOVE.



TWO WEEKS after Wanger started working at *Interview*, Fred Hughes took another major step: He licensed rights to Warhol's name and work to Schlaifer Nance & Company, the Atlanta outfit best known for marketing the Cabbage Patch dolls. Schlaifer Nance's first project is to be an Andy Warhol calendar using his art. The company is also quite enthusiastic about a fashion business that would use Warhol's name. And for the future, it envisions Warhol bedding, Warhol perfume, Warhol jewelry, maybe even Warhol paper napkins.

Hughes likes to argue that Andy Warhol had transcended the tired old high art/low art dichotomy, envisioning in its stead a "new era" in which great artists would embrace the commercialization and mass production that define twentieth-century culture. It is true that Warhol had signed up with the Zoli agency and appeared in such commercials as Chiat-Day's "I Thought I Was Too Small for Drexel Burnham" campaign. Nonethe-

Photographs: left, Mary Hilliard; center, Eugene Pinkowski.

less, some of his friends think that, with the licensing deal, Hughes is prostituting Warhol's name. "Andy wouldn't have done it," says one longtime member of the Factory. "He had plenty of chances to, but he was an artist. He had self-respect."

But Schlaifer Nance had been negotiating with Warhol himself about a marketing arrangement. "Andy pushed me to do it, but I decided to shelve it," Hughes explains. "He wanted to produce new stuff for Schlaifer Nance, but it would have kept him from his real artistic work. He liked to theorize and say, 'I'm a businessman, not an artist,' but I would say, 'You're a great artist; now get back in there with your paints and brushes.' "

After Warhol's death, however, it became necessary to consummate a licensing agreement to prevent unauthorized imitations. Also, according to Ed Hayes, the failure to market Warhol's name would have represented a "lost-opportunity cost" for the estate. "There was no question that the licensing could be a substantial form of income. If you're a fiduciary, you have to maximize income."

Warhol's strange trove may be an artwork itself, the most comprehensive portrayal ever undertaken of a civilization's popular culture.

WARHOL'S HOARD IN SOTHEBY'S WAREHOUSE.

THAT IS WHAT THE AUCTION AT Sotheby's—which will begin April 23 and take place over ten days—is all about. John Marion, the chairman of Sotheby's North America, predicts it will be one of the biggest estate sales in recent years: "I don't remember anything as extensive and diverse since the Gould and Dodge sales." Because Warhol's estate consists of curiosities valued at $100 as well as paintings worth hundreds of thousands, the auction is expected to draw everyone from European connoisseurs to impoverished East Village artists in quest of a Warhol memento.

But should Andy Warhol's extraordinary collection be sold? Is it just a bunch of stuff, or is it invested with a higher meaning? Warhol has been called a hoarder, which suggests that he was in the grip of some eccentric or neurotic compulsion to acquire objects. In support of this theory, it is pointed out that Warhol never even displayed most of the things he collected. "Some of the stuff he bought was never unpacked," says John Marion. "The thrill of the chase was more interesting to him than presenting what he bought."

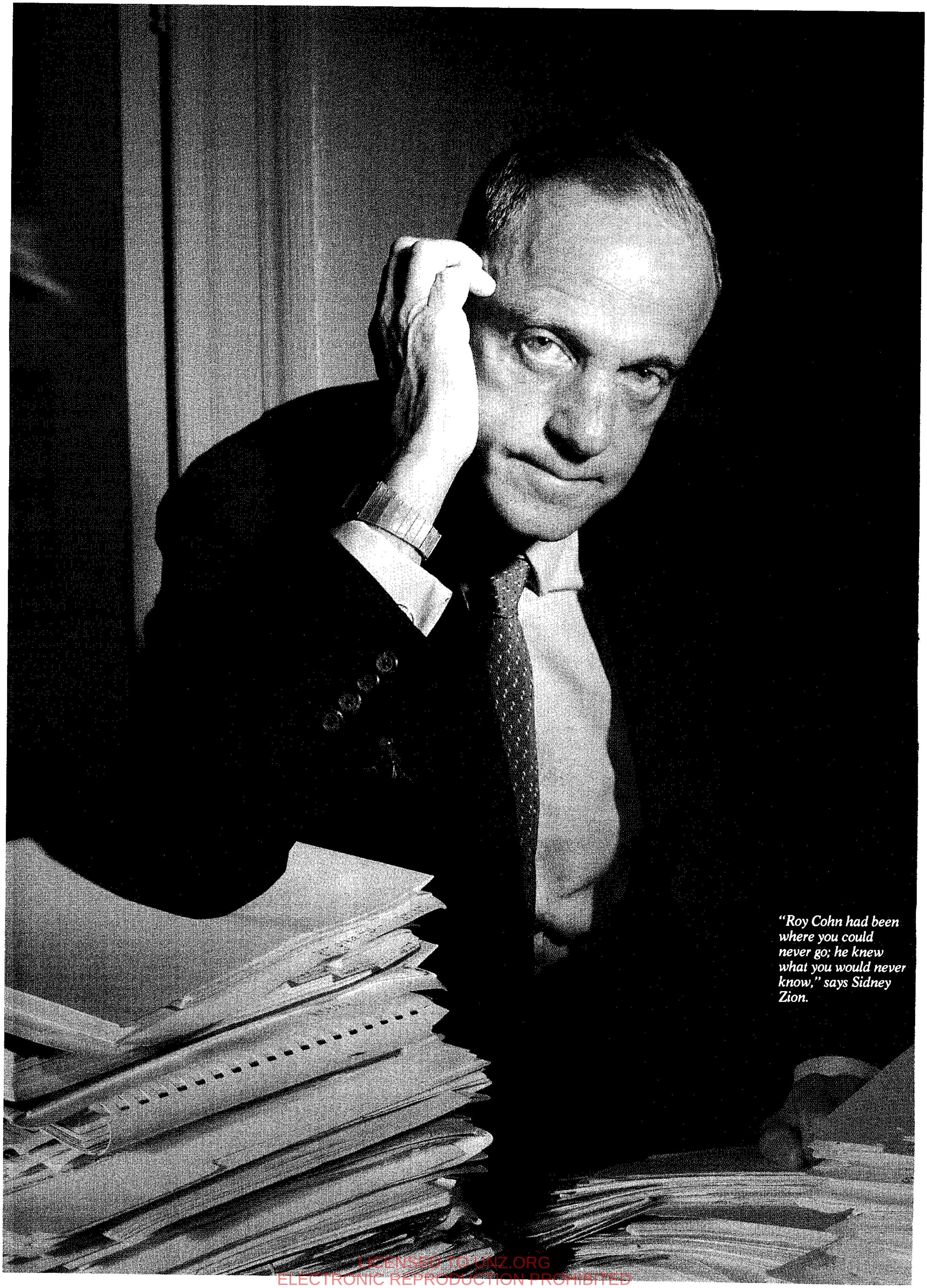
However, a number of Warhol's friends, such as Paige Powell and the writer Tama Janowitz, believe that his collection is more than simply an idiosyncratic trove. It is, they say, an ambitious artwork itself, perhaps the most comprehensive portrayal ever undertaken of a civilization's popular culture. If it were sealed off and reopened in 2,000 years, it would provide a phenomenally rich catalogue of twentieth-century life. Posterity, they argue, demands that it be preserved intact—possibly in Warhol's townhouse, which could be opened to the public. "If his house were turned into a museum, it would be a profit-making business," says Janowitz. "Millions of kids would come see it."

That, however, would require a zoning variance. It would also deprive the foundation of the money to be made from selling the house, which, being worth around $5 million, is one of its most valuable assets. And the foundation is currently negotiating with several museums about the possibility of setting up a Warhol gallery. But the most important consideration to Fred Hughes is what Warhol himself would have wanted. "Andy would have been offended by the idea of an Andy Warhol museum," Hughes says. "He would have found it pretentious. His collection was distinctive and original, but it wasn't a collection to be presented. Andy was an accumulator." Stuart Pivar agrees. "Fred is doing what Andy would have wanted," he says. "He used to fantasize about selling everything."

With a Warhol museum seemingly out of the question, Powell hopes to persuade a major American art collector to acquire the entire collection and keep it together. She has written to the Gettys, H. Ross Perot, the Basses, and other collectors, asking them to do so. After all, it is only now, some 30 years after Jackson Pollock's death, that his house in the Hamptons is being turned into a study center dedicated to his memory. In the intervening years, however, many of his personal effects have disappeared. "I know that Fred is doing what he thinks is right," says Powell. "But it would be nice if someone like Sid Bass came in and bought everything. Otherwise, the West Germans and Japanese will get it all, and it will scatter to the four winds."

Andy Warhol will be remembered regardless of what happens to his collection. The artist, however, always felt that his work was undervalued by the public. Many critics and museums slighted him, and consequently, private collectors have placed less value on his paintings, which sell at lower prices than do those of many of his contemporaries. In fact, Warhol was appreciated more in Europe than in the United States. But the Museum of Modern Art is planning a sweeping retrospective of Warhol's work early next year. Fred Hughes believes this will lead to a reappraisal of his late friend and that that, in turn, will provide the most appropriate memorial. "The best way to remember Andy," he says, "is to make sure his paintings are hung in the right place." ■

Photograph ©1988 by Frederick Charles.



"Roy Cohn had been where you could never go; he knew what you would never know," says Sidney Zion.

ROY STORIES

COHN SPEAKS FROM BEYOND THE GRAVE

FROM THE NEW BOOK BY SIDNEY ZION

THE JURY WAS OUT ON ROY Cohn when I first met him. It will be out on him for as long as he is remembered, but on that spring afternoon in 1964, metaphor had nothing to do with it. A jury of twelve was trying him for perjury and obstruction of justice, and after three days of deliberation, the word was out that they were going to put him away. I thought it was a perfect time to go over to the Federal Courthouse at Foley Square and rag him a little.

I was a rookie reporter for the New York *Post,* then the most liberal paper in town. But I had no assignment to work over Cohn as he awaited his verdict. Not from editors, that is. Mine came from a higher authority: the Rosenbergs and all the victims of McCarthyism.

Cohn was standing on the steps of the courthouse with a few cronies. The first thing I said to him, after flashing my press card, was "How does it feel to get what you used to give so well?"

He smiled. He said, "No problem; we've got this thing beat."

I laughed. "You're down to one holdout—who do you think you're kidding?"

Cohn said, "Let's go for a drink."

Within two hours, I knew that someday, somehow, I was going to get to know all I could get to know about Roy Cohn.

Why? Because he sat in that saloon talking about Joe McCarthy, Alger Hiss, the Rosenbergs, Harry Truman, Bobby Kennedy—he answered every question I threw at him, without the least sign of distraction. And this was impossible. He was waiting for his own jury! I knew plenty about people waiting for juries—I'd been a criminal lawyer. They can't even hold water when the jury's out, much less hold conversations, discourse on history, on *issues.* But here was Cohn, not even looking at his watch. I was in the presence of a new strain of son of a bitch.

Cohn eventually beat the rap. And over the next two decades, I watched him as if he were a potato bug. I watched him move from the prisoner's dock to parties at the White House. I saw him courted by the movers and shakers of politics, the arts, the judiciary, the mob. He was unlike anyone else: An invention that had been self-created, he was made for the novel. Always there was about him an aura of mystery, as if he were a movable Café Sinister: Roy Cohn had been where you could never go; he knew what you would never know.

Then one day in the late summer of 1985, I was asked by an editor to "fix up" his 700-page autobiography. It was the dopiest manuscript I had ever read. It wasn't simply a whitewash of his life. It was just words strung together. I told Cohn to put a match to it, the way he burned those books for McCarthy. I said, "Roy Cohn wouldn't take a phone call from the schmuck who wrote that manuscript."

He stared at me for a few seconds. Then he threw back his head and laughed. "Well," he said, "now you've really got to help me."

I couldn't have said no to him if I'd wanted to. He was practically emaciated; he was dying of AIDS. The only question was whether we'd have time. Everybody I knew told me I was crazy. "Why would you want to put your name next to that bastard's?" But I had heard that song and dance forever from my liberal friends. All it did now was convince me that this odd coupling might be just the thing. If we had the time.

By the time he died, at 59, on August 2, 1986, I had most of the book in his own words. For the rest, I had my twenty-plus-year memory bank. In the last few chapters, I swing from Roy

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From the forthcoming book The Autobiography of Roy Cohn *by* Sidney Zion. © *1988 by Sidney Zion. To be published by Lyle Stuart on April 20.*

Cohn telling me his life story to me telling Roy Cohn stories. Hence the title: *The Autobiography of Roy Cohn by Sidney Zion.* Here's a taste of Roy talking about the Reagans, George Bush, Jerry Ford, "Big Paul" Castellano, and others.

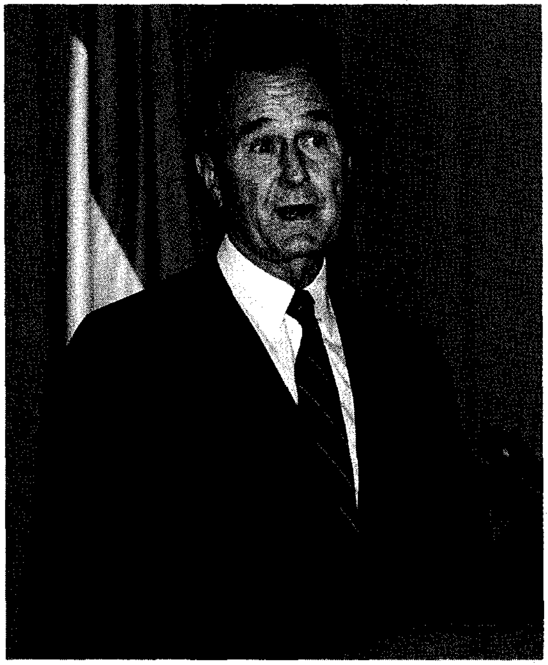
GEORGE BUSH:

Ambush at the Airport

I CAN'T REMEMBER WHEN I FIRST MET GEORGE BUSH. Except for his wife, who *could* remember meeting George Bush? I mean, he's about as memorable a character as Fritz Mondale. But I've got a story that sheds light on the kind of person he is.

In the spring of 1985, Ford's Theatre in Washington put on its annual charity gala; it's a variety show. The president goes to it every year. I was invited to it and to a buffet dinner at the White House for about 50 people.

I'm notoriously late, but when it comes to the White House, I'm early—first, out of respect for the president, and second, because you can get very messed up trying to get into the White House; they've got 50 different guard posts, gates, and entrances. So I make it a point to get there in plenty of time.



THE PLANE TRUTH: *Cohn found the veep arrogant.*

I arrived at the Westchester airport an hour before I had to; that's how carefully I planned this thing. I got on my plane, and the pilot said, "We are on hold for an hour and 27 minutes." So I said, "Why?" He said, "Because Vice-President Bush has closed down the airport. He's visiting some friends and relatives."

There was a long line of planes sitting there, and now everybody had to wait until Mr. Bush decided to show up. It was outrageous. I told the pilot to deliver a message to the Secret Service man in charge of Bush's detail. The message was that everybody here is clearly and easily identifiable; the planes are all registered; there isn't a plane here that isn't registered with the Civil Aeronautics Board and that couldn't be checked out in five minutes. To tell us to sit on the ground for an hour and a half while he's having hot toddies with some old friends is an absolute affront. I added, "It's a type of arrogance of which he has long been suspected, and this is just living proof of it, and the reason why millions of Americans who voted for Ronald Reagan won't vote for him."

The Secret Service man was a nice guy. I knew him. I know most of them. When he got the message, he came over to me and said, "Well, you see why I love this job so much, don't you?" But although he delivered the message, we never got an answer. Finally, and it was *over* an hour and a half later, Bush showed up, and we were allowed to fly—once he was airborne.

Now, we did manage to get to the White House just about on time, but later than you should be. If you're supposed to be there at 6:45, you get there at 6:30 or 6:20. By the time we got there, the reception line was over. The first person I bumped into was Mrs. Reagan. I told her what had happened and she said, "Write him a real rough letter. Say, 'You delayed our dinner.' Let him have it."

Nancy Reagan doesn't like Bush. She never forgave him for the stunts he pulled on her husband during the primaries in 1980. Remember, Bush is the guy who accused him of "voodoo economics"; Bush is the guy who grabbed the microphone away from him in a debate; Bush had his aide shove Ronald Reagan out of the room when Reagan came to see him in New Hampshire. I don't think the president forgets all this, but Nancy *really* remembers. I mean, if I had told the president what had happened at the airport, he'd have said, "Oh, George wouldn't do a thing like that." And that would have been the end of it for him. But she said, "Write that letter." And I did.

I laid it on strong. I started by calling him "Dear Mr. Vice-President." Not "George"—"Mr. Vice-President." If it sounds funny to make a point of this, I have to say that Bush had been romancing me for years. He knew I was in with the conservatives, and he wanted my support for '88. So not to call him "George" was a definite statement on my part. And then I outlined the events that took place at the airport. I ended by saying, "You made me late to the dinner at the White House. You could have delayed the performance of this charity opening. And why? Because you wanted to have drinks with some old buddies? We all want to have drinks with old buddies, but we don't close down airports in the United States of America. Maybe in the Soviet Union, if the dictator wants to do something, they close down airports."

His letter back came from one of his assistants, a guy with a name so typically George Bush it's almost funny, something like "C. Cordington Pendleton III." It said, "Dear Mr. Cohn: The vice-president was obviously disturbed at the discomfort which you feel you sustained." I *felt* it. It didn't really happen; I just felt it. And then this jerk starts with details. Things like "We have made an independent check at the vice-president's request and we find the following: The curtain did not go up until 8:14 P.M., so you would have had plenty of time to go to the White House, have supper, and then be at the theater in time. We also checked with the social secretary's office at the White House and found that the president and Mrs. Reagan had a snack before leaving Camp David to come down for this event. So obviously, there was no magic attached to this dinner," and so on and so forth. "We hope this clarifies the matter. Sincerely."

Pathetic, of course, but scary. I mean, here is a man who could become president in a split second, and not only does he close an airport while he's having toddies—he sends his dopey assistants around checking on what the president had for snacks at Camp David. Well, I wrote back to this guy with the Princeton name—I was tempted to sign off as "Roy Marcus Cohn XIV"—and told him what I thought of him and his boss, and for the record pointed out that he didn't have one fact right.

There are people who think Reagan will endorse Bush for the nomination in 1988, because Reagan once said that Bush was the best vice-president we ever had. I don't buy it.

I think he'll use that statement to excuse himself from backing Bush. He'll say, "George, I've already said more than I ever dared, ever should have said. I said you're the best vice-president in the history of the United States. I can't make an endorsement. It will look like I'm using the power of the presidency to dictate a successor. It would be wrong; it would be unseemly. I can't do it."

Photograph by Cynthia Johnson/Gamma-Liaison.

This is the sensible position for Reagan to take, but there's more to it. For one thing, Paul Laxalt, who's Reagan's closest friend, is death on Bush, so he's the big wedge there. Then there's Nancy Reagan, who's a tigress, who's the most powerful First Lady since Mrs. Wilson. She doesn't forgive people who accuse her husband of voodoo economics. And nobody can tell me that Ronald Reagan loves George Bush, either. I was at several White House parties where this was made very clear.

The Bushes weren't invited to receptions; they'd come in afterward. I particularly remember one the Reagans gave for Eureka College, the president's alma mater. After the reception, there was George Bush standing in one of those double doorways. I think it was the Roosevelt Room, though I can never get these rooms straight. Anyway, the Reagans never looked up at him—he could have been the waitress coming in with a tray of canapés. I'm telling you, there wasn't a person in that room who went over and said, "Hello, Mr. Vice-President." Except me. I brought him in and introduced him to my friends. And this kind of thing happened more than once. And for my money, it tells us more about what the Reagans think of him than any statement about how great a vice-president he is.

'NOBODY CAN TELL ME THAT REAGAN LOVES BUSH. I WAS AT SEVERAL WHITE HOUSE PARTIES WHERE THIS WAS MADE VERY CLEAR.'

NANCY REAGAN:

Playing Simple Simon

I LIKE NANCY REAGAN VERY MUCH. THE QUALITY I ADMIRE most about her is that her husband is more important to her than anyone or anything else in the world. She would give her life in two seconds for him. After the shooting, a lot of us developed major doubts that she'd let him run for a second term. I'll never forget what happened the night *42nd Street* opened in Washington. There's a scene where a guy and girl get into a fight and one of them shoots a cap pistol at the other. It was just a cap pistol, but it made a loud noise. Just at that moment, I happened to be looking up at the Reagans' box. I was sitting just below it, and as that gun went off, that cap gun, Nancy Reagan jumped halfway out of her chair. She was living with that assassination attempt morning, noon, and night. After that, I would have taken bets Reagan would not run for a second term.

Of course, he almost died from that shot, and it's lucky he was treated by the emergency team at the hospital. Who knows what might have happened had the White House doctors been there instead? Because they didn't want to "bother" him with a colonoscope, they let about nine months go by while the cancer festered. And then they had to take out more than two feet of his intestines.

After they finally operated on the president, the team of doctors walked over to Mrs. Reagan and said, "The president has cancer." Period. Just like that. Not "We caught it," not "Things look good." Just "The president has cancer. We're now going in to tell the president." Nancy said, "Oh, no, you're not." She said, "Nobody is telling the president anything until after I talk to him." So she went in and said, "Dear, we're lucky again. There was some kind of malignancy, whatever they call those, but they caught it all and they've taken it all out and you're fine. As a matter of fact, they said you can put your clothes on and go home." And of course, that really lifted his spirits. But those jerks were about to give him a line like that, cold turkey.

She's his political protector as well. She has great instincts about people. She's the one who says, "Ronnie, don't trust that man." Not that he listens to her that often—it's almost impossible for him to fire anybody. But whenever there is a shake-up, you can be damned sure Nancy Reagan had something to do with it. One man who really knows the influence she can have is William Simon, the secretary of the Treasury under Gerald Ford.

Bill Simon is a helluva good man and is one of the economists responsible, in my opinion, for a lot of the progress made on supply-side economics. He is also a man with a tremendous ego. He went down to the ranch at Santa Barbara after Reagan was elected, and dictated his demands.

He would prefer the Defense secretaryship to Treasury, he said, but he would take Treasury again. However, if he took Treasury, he must be allowed to pick his own staff and give out his own press releases, clearing nothing with the White House.

Mrs. Reagan was sitting there reading a magazine while Bill Simon was listing his requirements. Sure she was—you can imagine how she was reading that magazine. She was drinking it all in, was what she was doing. And let me tell you, Bill Simon walked out of the president's life that day. I mean, he couldn't get a phone call through after that. Nancy put her foot down. She pointed out to the president that you don't hire people who make demands before they have the job. After you're in for six months, and have the president's ear and everything is smooth, then maybe you can ask for things.

Well, Bill Simon never heard from the president about this or anything else, and he became bitter. Then, a few weeks before the inauguration, Simon was in *(continued on page 45)*

BACKSTAGE MANAGER: *Did Nancy nix Bill Simon as Secretary of Defense?*

Photographs: left, Michelle Philippot/Sygma; right, George Lange.

THE ROSENBERG TRIAL:
THE JUDGE, THE CARDINAL, AND THE POPE

Cohn was one of the prosecutors of Ethel and Julius Rosenberg and Morton Sobell, who were convicted in 1951 of conspiring to deliver atomic secrets to the Soviets. Judge Irving Kaufman presided at the trial.

THE DEATH SENTENCES imposed on the Rosenbergs by Judge Kaufman have kept the case alive all these years and incidentally brought the Communist Party and the pope together for the only time in history.

Irving Kaufman has said that he sought divine guidance in his synagogue before deciding upon the sentences. I can't confirm or deny this. So far as I know, the closest he got to prayer was the phone booth next to the Park Avenue Synagogue. He called from that booth to a phone behind the bench in the courtroom, to ask my advice on whether he ought to give the death penalty to Ethel Rosenberg. We often communicated during the Rosenberg case in this manner. We'd do it through his secretary, who'd tell me where to be at what hour; or if I wanted to talk to Kaufman, I'd tell her where I'd be and when. Mainly, I used the courtroom phone, which was out of sight of visitors who might stroll into the court. Kaufman was always wary of wiretaps—not by the Commies, but by the government—and he was probably right to worry. Certainly, if the Rosenbergs had had a communications system like Kaufman had, they never would have been caught.

ROY'S ROLE: *Cohn advised Judge Kaufman on sentencing the Rosenbergs.*

In any event, we had a rather extensive conversation on this occasion, which was shortly before the sentencing. Kaufman informed me first that he was giving Sobell 30 years. When I asked him why not the chair, he said Sobell had not been implicated in atomic espionage. Fair enough, I said. He then said he was having difficulty deciding on whether to give Ethel the chair. There was never any question about Julius; Kaufman had told me before the trial started that he was going to sentence Julius Rosenberg to death. So we didn't have to discuss him during this conversation, except in relation to Ethel.

Kaufman said he was concerned about a possible public-opinion backlash if he sentenced a woman to the electric chair, particularly a mother with two young children. "How do you see it?" he asked.

"The way I see it," I said, "is that she's worse than Julius. She's the older one; she's the one with the brains; she recruited her younger brother into the Young Communist League and into the spy ring; she's the one who typed the atomic-bomb documents; she engineered this whole thing; she was the mastermind of this conspiracy. So unless you're willing to say that a woman is immune from the death penalty, I don't see how you can justify sparing her."

I wasn't telling Judge Kaufman anything he didn't know, but he was clearly worried about the impact of this sentence, and I understood. Women were looked upon in an entirely different way in those days, and what was plainly at work here was a kind of reverse sexism, at a time when the word "sexism" hadn't been invented. So I told Kaufman that I could sympathize with his dilemma, but I emphasized that the jury had surely taken her sex and motherhood into account, and still it did its duty. I ended by saying, "Irving, it's your baby."

More than two years went by between sentencing and execution. Every conceivable avenue of appeal was traversed by the Rosenbergs and Sobell, with the same result. The most important, historically, was the first appeal in the United States Court of Appeals for the Second Circuit, because the decision upholding the fairness of the trial was written by Jerome Frank, one of the greatest civil-libertarian jurists in American history. From that moment on, I had the complete retort to whatever calumny the Rosenberg revisionists threw at me. Two words: Jerome Frank.

Of course, the Rosenbergs worked all the extralegal avenues, and they worked them worldwide. As every court turned them down, they increasingly went to the streets. Of New York, of Paris, of Rome—and naturally, the Communist-bloc nations. Pope Pius XII, "out of motives of charity proper . . . without entering into the merits of the case," asked that the death sentences be commuted. This the pontiff did orally, through the apostolic delegate, the archbishop of Laodica, during the Truman administration. It didn't become public knowledge until February 1953, when Eisenhower was president.

By then, I was chief counsel to Senator Joseph McCarthy. Irving Kaufman called me in Washington. He was terribly upset that the pope had come out for commutation. Knowing my close relationship with Francis Cardinal Spellman, he asked me to call the cardinal and to deliver a message that the pope was making a grievous mistake.

I told him that Cardinal Spellman was not likely to contradict the pope. But Kaufman was, as always, impervious to logic when he wanted a result. He said that Cardinal Spellman was in favor of capital punishment (which was true) and that Spellman could, in a respectful way, a carefully worded way, contradict the pope.

I knew better, but, as I say, Kaufman could wear you down. So I went to see Cardinal Spellman, and I told him what Judge Kaufman wanted.

The cardinal said, "The problem with Judge Kaufman is that he doesn't seem to understand we have two different standards. Judge Kaufman's standard is to carry out a sentence according to the law as he sees it. I respect that. My standard is to extend mercy to human beings, no matter how bad the circumstances. Indeed, the greater the crime, the greater the call for mercy. That is our church."

Privately, Cardinal Spellman agreed with the death sentences. What Irving Kaufman didn't get was that, as a cardinal, Spellman's private views were of no account.

In retrospect, I believe both men were right. Judge Kaufman disregarded his fear of public opinion. Francis Cardinal Spellman disregarded his views on capital punishment. And justice was done.

Photographs: left, A.P./Wide World; right, UPI Bettmann News Photos.

(continued from page 43) Palm Beach and called up his friend William Casey, who had a home in Palm Beach. Bill Casey was very close to the president; he was director-designate of the CIA and had been the campaign manager after John Sears.

Anyway, when Simon called, Casey said, "Bill, why don't you take a walk over here around 11:30?" So he goes over to Casey's place, a couple of blocks away, and at about five to twelve, he's about to leave.

Casey said, "Bill, I'd like you to stay for a particular reason. A friend of yours is calling at noon, twelve o'clock sharp." Simon figures, here it comes. You know, Reagan has thought it over. I've been punished; I've been in the doghouse; and now he's going to make me an offer.

The phone rings at noon, sharp. After the usual amenities, Casey says, "A friend of yours is here, Mr. President." And he puts Simon on the phone. Simon says, "Oh, merry Christmas and the best to you and Mrs. Reagan for the holidays, Mr. President. It's wonderful to talk to you."

Reagan says, "Well, Bill, that's just why I called up. I wanted to wish you and Carol and the kids a very merry Christmas and a happy New Year. If you're in Washington, drop in and say hello." Boom. Just like that.

How do I know this?

Ordinarily, I wouldn't say—you take me at my word or you don't. But this one looks so much like it came from Bill Casey, or the president, that I have to admit I got it from none other than the Simons themselves one night at Barbara Walters's home. I was never that close to the Simons, so I figured they must have told 5,000 people. But it never made the papers. So maybe they didn't spread it around; who knows? But now you know.

JERRY FORD:

A $10,000 Understanding

THERE'S A STORY ABOUT WHAT FORMER PRESIDENT Gerald Ford pulled one day on Don Kendall, the head of PepsiCo. Kendall had been one of Ford's biggest contributors and boosters over the years. Now he was in Palm Springs with a group of his top executives, and he got the idea that it would be nice if Ford dropped by and said hello to them. Ford lives in Palm Springs, of course. So Kendall called and said, "Jerry, could you come over to the club and just shake hands with the boys?" The club was about 50 yards from Ford's house. Ford said, "Don, for you I'll be glad to do it, but you do know what my standard charge for these appearances is." Kendall said he didn't know and hadn't known it would apply to him. Ford said, "Yes, it's $10,000." Kendall said okay.

Well, Ford appeared at the given time, did the round of handshakes, and left. Before he entered the room, he grabbed Kendall's sleeve—Kendall had greeted him at the door—and said, "Isn't there something we have to take care of first?"

Kendall said, "You mean the $10,000?"

"Yes."

"Jerry, I don't carry $10,000 in my pocket, and if after our long relationship and the hundreds of thousands I've given to you, you don't want to trust me for $10,000 until the office opens tomorrow morning, it's just too bad."

'I MET PAUL CASTELLANO IN A CAR. I TOLD HIM I'D INSIST ON THE LIE-DETECTOR QUESTIONS IN ADVANCE SO THERE'D BE NO CURVEBALLS.'

"BIG PAUL":

Did He Talk?

ROY COHN CALLING.

"C'mon over. I've got a dynamite story on Paul Castellano."

This was a couple of days after the Mafia don had been gunned down in front of Sparks Steakhouse in Manhattan, December 1985.

He began by telling me about Rudolph Giuliani, the United States Attorney for the Southern District of New York.

"As soon as Rudy was appointed," Roy said, "the rumors began that his big thing was to ride to governor or the Senate or even higher office by prosecuting top Mafia leaders."

"I hear you went to see Rudy for Castellano."

"Tommy Gambino asked me to do it, and I was glad to do it. Tommy's a good friend, and he was right."

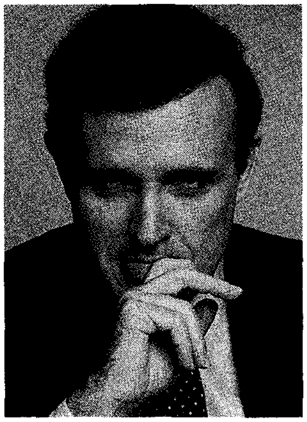
Tommy Gambino is the son of the old godfather Carlo Gambino and the nephew of Paul Castellano, who took over the Gambino family after Carlo died. CARLO GAMBINO DIES IN BED, the New York *Daily News* announced on page one, and of course, this is every don's dream headline.

"Rudy," Roy continued, "was about to indict Paul and others for everything from loan-sharking to murder. Plus drug-dealing. The drug stuff was what bothered Tommy. He said to me, 'My uncle Paul is not in drugs. He's violently anti-drugs, just like my father was.'

"Tommy was right," Roy said. "I knew for sure he was right about that. So I said I'd certainly see Rudy and try and convince him not to put these drug charges in against Castellano. Without the drug charges, there wasn't much sex in the case."

There was only murder and loan-sharking. But I knew what Roy meant. They only kill one another, and they loan-shark gamblers. Drugs mean kids. Drugs gets everybody up in arms.

"I went to see Giuliani," Roy said. "Present were his top staff. This was two or three weeks before the indictment was to come down. I made my speech. I started by saying that I knew these people. I knew Paul for twenty years, and they knew I had represented Tony Salerno. I said, 'It's a funny thing. The people who kept drugs out of New York City in large quantities all these years are Carlo Gambino, Paul Castellano, Salerno, all of them. So now you're going after Paul for drugs. I tell you, I think it's crazy, it's wrong.'


HIT MAN: *Rudy Giuliani.*

"He didn't say anything. His people wanted to know if Paul would take a lie-detector test and testify before the grand jury. I said I didn't know, but I'd recommend it."

Roy continued: "I met Castellano in a car. We went over all the propositions. I told him I'd insist on the questions in advance, so there'd be no curveballs. He was fifty-fifty."

"What happened?"

"It fell apart because of my conditions. The idea of the lie detector and grand-jury testimony was to exonerate him from

Photograph by James Hamilton/Sygma.

the drug charges. But in testifying, he'd have to get into relationships with other people. He couldn't just make a denial."

"Was there any talk of his cooperating with the government?"

"Definitely."

"So he refused to cooperate and that's why it didn't happen, right?"

Roy Cohn said, "That's not it."

"What do you mean?"

"Paul Castellano never gave me a flat 'no' on cooperation."

"What the hell are you saying?"

Roy smiled. He said, "It never got to the point of giving up people."

"So then what?"

"Just that he never gave a flat 'no.' "

"Do you think that got out to the mob?"

"Not from me," Roy Cohn said.

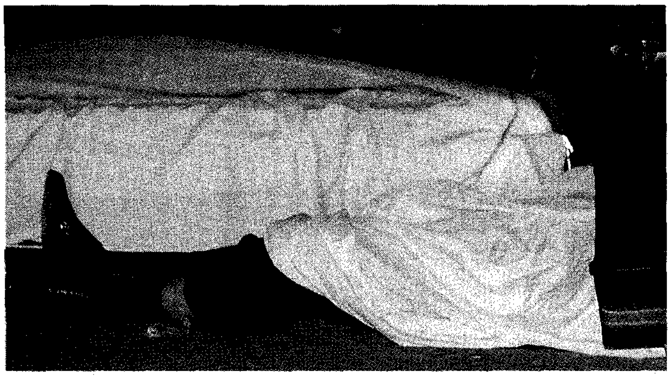
I said, "Roy, are you trying to tell me that Castellano was hit because they thought he would talk? I mean, he was on trial when they hit him."

"It wasn't the drug trial."

"So that's what you're saying, right?"

"He just died the other day," Cohn said.

'I WROTE ROY ASKING FOR A BILL AND HE DIDN'T ANSWER. I FINALLY PAID HIM $21,000. TEN TIMES AS MUCH WOULD HAVE BEEN A BARGAIN.'



DEAD MEN DON'T TALK: *Paul Castellano outside Sparks.*

"So?"

"I don't know why he was killed."

"But you seem to be saying. . . ."

"I haven't had a chance to check it out."

"Will you let me know?"

Roy Cohn shrugged.

He never said another word about it.

Maybe he thought he'd already said enough.

Maybe he was surprised I was asking these questions.

After all, he started by telling me he had a dynamite story on Paul Castellano.

COHN FOR HIRE:

Cheap at Half the Price

SHORTLY AFTER ROY DIED, A MAN I'D NEVER MET came over to me at a party. "I've got a great Roy Cohn story for you."

This kind of thing happened all the time, before and after he died. I like this one better than most.

"We were having trouble with our bank in Philadelphia," the man said. "My company ran a major line of credit at this bank, and now they were hassling us. Since I'm the principal, it was my headache. My lawyer was a good corporate lawyer, but in this kind of crunch, you don't want Harvard types. I needed a gunslinger."

"So you called Roy Cohn," I said, as if to tell him, "This better be special; I've heard this song before."

"No," he answered. "Not yet."

"I called my banker. I told him I had fired my lawyer and hired Roy Cohn."

"Did he choke?"

"He stammered, I'll tell you that. 'Wha . . . wha . . . wha . . . what di . . . did you do that for?' I told him I wanted a meeting within 48 hours."

"Why so long?" I said.

"I thought I needed even more time."

"You had Roy Cohn; what time did you need?"

"I didn't even know Roy Cohn. I hadn't even spoken to him. So I was slightly frantic. My move looked great, but I didn't have my mover. I finally found somebody who knew Cohn well and was willing to put the word in for me. He took my call immediately. This was on a Tuesday. I said, could he be in Philly within 48 hours? 'Thursday, first thing in the morning,' he said. I said, 'Terrific.' I said, 'I'll drop in today and fill you in on the problem.' Roy said, 'You can do it on the train.' He hung up—no good-bye."

All the years I knew him, he never said good-bye. I said, "Did he talk money?"

"No."

That was as guaranteed as no good-bye.

"Over breakfast on the train, I gave him the details," the man continued. "He said very little, mainly just nodded or grunted. I was afraid I wasn't getting the story across, so I started over again. He waved me off. 'No problem,' he said.

"Well, what I'm about to tell you you're not going to believe," the man said. "It was incredible. We sat down with this banker who had been busting my balls for weeks. And immediately, he says, 'Mr. Cohn, we should have no difficulty. We're extending the line of credit for two years.'

"Roy turned to me and said, 'Are you satisfied with the terms?'

"I nodded. I wasn't thinking so fast. He wanted better terms, for chrissakes! I just wanted to get out of there before the guy changed his mind."

"What happened next?"

"Roy shook the guy's hand, and we got the next train out. Roy was ecstatic. But not because he made the deal. We were going to get him to '21' in time for lunch."

"How much did he charge you for this service?"

"He never mentioned a price. All he cared about was getting back in time for '21.' "

"Do you remember what you paid him?"

"How can I forget?"

"Why?"

"I paid him '21.' I paid him $21,000."

"Did he thank you?"

"Yes. How'd you know?"

"How much would you have paid him?"

"He could have named it. He saved my ass. But what do you do when a lawyer refuses to bill you? I wrote him asking for a bill, and he didn't answer. I called, and for two weeks he didn't take my call. Finally, when I got him, he said, 'Send anything you like. Or nothing. It was my pleasure.' I thought, maybe he did it as a favor for the guy who connected me with them. I made it 21 gees as a gesture. And he was pleased; you were right."

"But if he had beefed, what would you have paid him?"

"Ten times as much would have been a bargain." ■

Photograph by Giovanni/Photoreporters.

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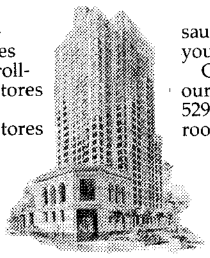

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RICH KID, POOR KID

$10 MILLION BLOWN, DAVID BLOOM WANTS A JOB

BY DAVID BLUM

People just can't seem to stop giving things to David Peter Bloom.

Here it was, right after the Securities and Exchange Commission had taken away all his assets—the $830,000 condominium at 72nd and Park, the $1.9-million house in East Hampton, the 40 paintings, the fancy cars, *everything*—and Bloom was getting ready to leave his apartment for the last time. The enforcement chief of the SEC had already been telling reporters that Bloom had turned over "everything but his toothbrush."

But here was Bloom by the door with his toothbrush. And Irving Picard was feeling sorry for him.

Picard is a bankruptcy lawyer, and the court had made him the receiver in the Bloom case. It was his job to track down the $10 million Bloom had allegedly swindled from investors over the past two years. And Picard was looking for every last penny of Bloom's assets, for there's no assurance that selling everything will earn back even the amount Bloom spent on himself, let alone bring the "profit" his lawyer thinks could possibly be returned to investors. Bloom spent more than $8 million on himself—"and that," Picard pointed out later, "doesn't even count sales tax."

Still, as they got near the door of the lavish apartment, Picard found he couldn't bear the thought of Bloom's leaving with just a handful of toiletries. "If you want," he said, "you can go get some underwear and socks."

So Bloom went back to his sitting room—with its closet full of expensive suits and the wide-screen TV that this 23-year-old had insisted on over his decorator's protest—took a bag, and packed some underwear and socks.

"You can take some jeans, too, I guess," Picard said.

"Thanks," Bloom said, and packed some jeans.

"And some sweaters."

He packed some sweaters.

Finally, bag in hand, Bloom walked with Picard through his vast living room, past the finest pieces from his $4.7-million collection of American art. The men stood for a moment in the foyer, where Bloom kept a lovely marble-top table that went perfectly with the marble floor and the Chinese wallpaper, before walking out the door.

FAME: *Suddenly, Bloom was a media star.*

It didn't seem the slightest bit odd to Picard that he'd just given something to Bloom—to this young fellow who'd been given so much already and who had yet to give anything back to the people he'd allegedly ripped off.

"The guy's *gotta* have some underwear and socks," Picard said.

What people don't seem to realize is that the story of David Bloom—sort of a cross between *The Great Gatsby* and *Revenge of the Nerds*—has a happy ending.

It begins with a young boy growing up in an affluent neighborhood on the East Side, in the shadow of the Metropolitan Museum of Art. Bloom has money, as do his private-school mates, first at Trinity and later at Duke. And being around all that money, it seems, makes him want more for himself; by the time he graduates from Trinity, it appears to be the foremost thing on his mind. He picks a quote from an F. Scott Fitzgerald story called "The Rich Boy" as one of his yearbook epigraphs; the boy in that story

Photograph: N.Y. *Daily News.*

The young collector at home.

PUZZLEMENT: *"There are two possibilities," says an acquaintance of David Bloom's. "One is that he* had *to know it would all fall apart. The other," he adds with a slight chuckle, "is that he's crazy."*

might have been Bloom's inspiration.

"Let me tell you about the very rich," Fitzgerald wrote in a passage Bloom didn't quote, but no doubt read. "They are different from you and me. They possess and enjoy early, and it does something to them.... Even when they enter deep into our world or sink below us, they still think that they are better than we are."

The young East Sider arrives at Duke and is immediately unwelcome in the New York rich kids' circle. So he starts an investment club and makes himself some money. He drops the names of major brokerage houses where he claims to have worked and leads people to think he is rich. But still he is excluded, and he has to settle for life in an unfashionable dormitory.

He graduates in December 1985, and within two years he is rich, so rich that he informs Duke officials that he'd like to give his alma mater $1 million and two valuable paintings. "The [Duke] Museum had a terrible collection of American art," he explains forthrightly when the student newspaper, *The Chronicle,* interviews him about the gift. And Duke is proud of its rich young graduate: Bloom is "a truly remarkable young man whose deep interest in Duke is unsurpassed," gushes Joel Fleishman, the school's chief fund-raiser.

But Bloom is still a nerd: skinny, introverted, intense. He is five feet two inches tall and weighs, it appears, no more than 120 pounds; he has slightly oily brown hair parted on the side and a pasty complexion. His wardrobe looks undistinguished on him even after he moves up to more expensive suits and shoes, and he carries himself awkwardly. When he talks to people, he has a tendency to tilt his head to the side and look away from their eyes. And when he smiles—which is not often—he reveals a set of discolored teeth that people remember as unpleasant.

He is getting his money the same way he did in college—by asking people for funds to be invested in stocks. Only this time, the SEC claims, he decides not to bother buying them stocks but, rather, to use the money to live the way he wants. So he buys the art collection of his dreams, decorates the apartment of his dreams, and meets the girls of his dreams.

But everything is a little too perfect. People start to wonder how David Bloom got so rich so fast. He is telling people his investors include the sultan of Brunei, the Equitable Life Assurance Society, and the duke of Wellington. He is bragging about connections to the Rockefellers. To his friends and investors, his affluence seems credible, but to others it starts looking suspicious. In November 1987, three acquaintances pose some questions about Bloom to investigators for the SEC. Within two months, the SEC makes its awful claim: that Bloom has swindled 100 people—some of them friends of his parents, people in their fifties and sixties—out of $10-million.

And spent practically all of it.

WEALTH, FOR DAVID Bloom, would mean two things most of all, and for just a little while, he had them both—beautiful women and beautiful possessions. It was as if he were renting happiness for as long as he could make it last.

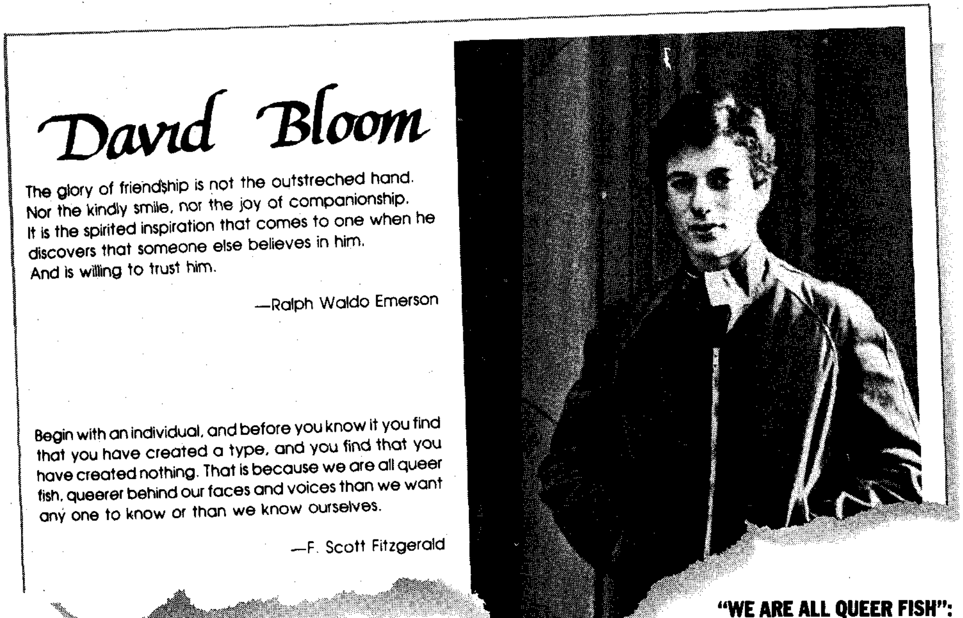
Now everything has come crashing down, and the public perception is that his life is a shambles. And yet, for Bloom, there may be some strange glory in all of this. So what if he's had to give back his art collection and his chauffeur-driven Mercedes and his Hamptons house? So what if friends won't even talk to him on the phone and his best friend from college acts as if he never knew him? So what if *The Chronicle* ran that most embarrassing of headlines—BLOOM WAS UNPOPULAR IN SCHOOL?

It all sounds so terrible.

But finally—when it all came out in the open, as he *had* to know it eventually would—David Bloom was that peculiar creation: a media star. And suddenly all those women who wouldn't date him in college were talking about him, bragging about how he had pursued them for dates. All the guys who had kept Bloom from joining the cool fraternity were crowing about their moral superiority to this would-be member. Bloom's art-history professors discussed with satisfaction their fine training of this clearly gifted collector. And his interior decorator beamed with pride as he watched photos of Bloom's beautifully appointed apartment flash across his TV screen as part of the evening news.

Today, David Peter Bloom is holed up in his parents' apartment in the building where he grew up, at 83rd Street and Madison. Eleven blocks south, at Bloom's old place, a Pinkerton's guard spent a week sitting in front of the apartment door just to make sure he didn't try to get back in. Bloom was banned from the parking garages that held his two luxury cars—a $60,000 1987 Mercedes-Benz 560 SEL and a $139,000 1988 Aston Martin Volante convertible.

"I thought I understood Bloom," said an acquaintance of his from Duke who—like most others interviewed for this story—asked to remain anonymous. (Do



David Bloom

The glory of friendship is not the outstretched hand.
Nor the kindly smile, nor the joy of companionship.
It is the spirited inspiration that comes to one when he discovers that someone else believes in him.
And is willing to trust him.

—Ralph Waldo Emerson

Begin with an individual, and before you know it you find that you have created a type, and you find that you have created nothing. That is because we are all queer fish, queerer behind our faces and voices than we want any one to know or than we know ourselves.

—F. Scott Fitzgerald

"WE ARE ALL QUEER FISH": *Bloom chose an apt quote for his Trinity School yearbook.*

Photograph: N.Y. *Daily News.*

they believe Bloom will somehow make a comeback and destroy them?) “But when you look at the facts, you realize there are two possibilities. One is that he *had* to know it would all fall apart, which doesn’t really make any sense.

“The other,” he added with a slight chuckle, “is that he’s crazy.”

Bloom did drop occasional clues to his future along the way, like an offhand comment he made one day to a Duke art-history professor. “He would talk to me about his dreams, what he wanted to be,” remembers Caroline Bruzelius, who taught David Gothic architecture. “And he told me, ‘I want to be a collector someday and have a huge selection of American art on my walls.’

“I have been teaching students for many, many years, and never—*never*—has someone said to me that he aspired to be a *collector*. Usually you have to be rich first.”

She paused and smiled at what she’d just said.

“I guess he *got* rich,” she said.

ONE SATURDAY night last October, 50 young men and women (among them a dozen Duke alumni and friends) got together for a cocktail party in a spacious Park Avenue apartment. They dressed up in black-tie and sipped Campari and soda and murmured about the good old days on the North Carolina campus.

They murmured, too, about the one person in the room who had not been invited: David Bloom. He had come a little late and a little underdressed—in a room full of dinner jackets, he was the only one in a suit—and no one could quite figure out how or why he’d ended up at this rather exclusive gathering with a pretty woman on his arm.

One Duke acquaintance, having heard of Bloom’s success, worked his way through the party crowd to chat with him.

“We’re going to Bellini tonight,” Bloom told him, gesturing proudly at the woman who he implied (later, out of her earshot) was his girlfriend. He then launched into a recitation of his recent achievements, a staple of any Bloom conversation: “I just bought a house in the Hamptons. . . . I’ve got an Aston Martin. . . . I’ve been buying an extensive collection of American artwork. . . . I’m making a fortune of money.”

The acquaintance told Bloom he was now a writer. “Well,” Bloom said, “I can set you up with a lot of good sources for stories.”

After a few minutes, Bloom left. But for all that had changed about Bloom, the consensus at the party when he and his pretty date had left was that nothing had really changed. Bloom was still on the outside, looking for some way to get in.

From the very start, he was a young man who got along better with his elders than with his peers. He was a child with adult interests: chess-playing, for one, and, from his earliest days, a powerful interest in art. It could not have hurt the development of his artistic eye that among his neighbors on East 83rd Street as he grew up was Frederick Hill, a co-owner of the Berry-Hill Galleries on Fifth Avenue. It was from Berry-Hill that Bloom ended up buying most of the works in his multi-million-dollar art collection over the past two years.

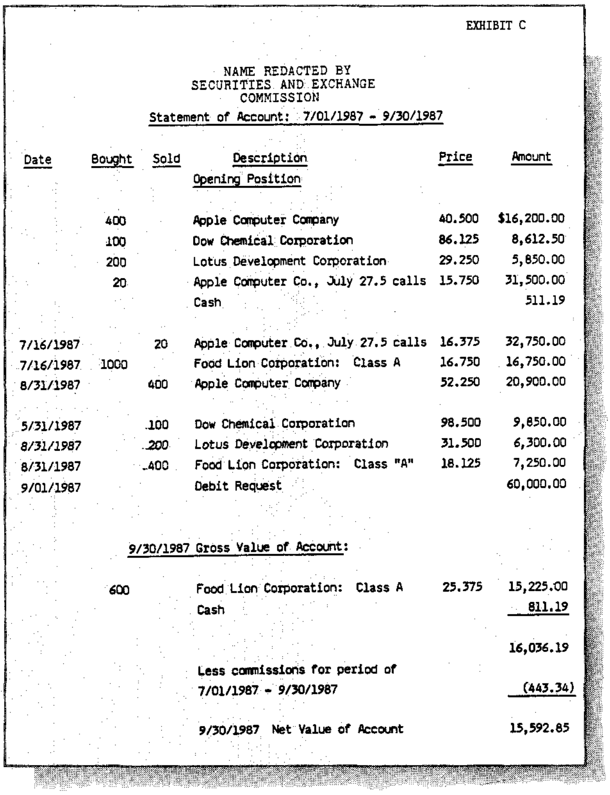


EXHIBIT C

NAME REDACTED BY
SECURITIES AND EXCHANGE
COMMISSION

Statement of Account: 7/01/1987 - 9/30/1987

Date	Bought	Sold	Description	Price	Amount
			Opening Position		
	400		Apple Computer Company	40.500	$16,200.00
	100		Dow Chemical Corporation	86.125	8,612.50
	200		Lotus Development Corporation	29.250	5,850.00
	20		Apple Computer Co., July 27.5 calls	15.750	31,500.00
			Cash		511.19
7/16/1987		20	Apple Computer Co., July 27.5 calls	16.375	32,750.00
7/16/1987	1000		Food Lion Corporation: Class A	16.750	16,750.00
8/31/1987		400	Apple Computer Company	52.250	20,900.00
5/31/1987		100	Dow Chemical Corporation	98.500	9,850.00
8/31/1987		200	Lotus Development Corporation	31.500	6,300.00
8/31/1987		400	Food Lion Corporation: Class "A"	18.125	7,250.00
9/01/1987			Debit Request		60,000.00
			9/30/1987 Gross Value of Account:		
	600		Food Lion Corporation: Class A	25.375	15,225.00
			Cash		811.19
					16,036.19
			Less commissions for period of 7/01/1987 - 9/30/1987		(443.34)
			9/30/1987 Net Value of Account		15,592.85

ACCOUNTING: *A Bloom statement (the SEC calls it fictitious).*

Much of what people remember about Bloom’s childhood is sketchy—if only because there is considerable doubt now about whether whatever he told people was true. Oddly enough, one of the things Bloom’s acquaintances find most surprising is that his father is an owner of Pizzapiazza, an upscale pizza joint that opened in the Village in 1982.

“I had no idea his dad owned a restaurant,” says one Duke friend. “He always gave me the impression he came from a Wall Street background. I had gotten the idea his family had been connected to some kind of brokerage house.”

His years at Duke seem to hold a key to the web of deception Bloom is charged with creating—probably because college, and its distance from home, gave Bloom his first opportunity to indulge in fantasy. It allowed him the freedom to tell people whatever he wanted and somehow make it all come true.

‘WE CAN’T GUARANTEE anything,” the Duke freshman was saying in the fall of 1982. “It is illegal and not proper to guarantee a profit. We do guarantee our own dedication.”

With that statement to a *Chronicle* reporter, David Bloom proclaimed to the student body of Duke University that he and his best friend, Spencer Waxman, had launched an investment club from the confines of their dormitory room at Hanes House.

Hanes is a dingy building on what amounts to the wrong side of the tracks at Duke—a lonely fifteen-minute walk from the dormitories where the richest, most popular kids stay. And some students have charged that Duke is a school where money directly bears on social status—that the children of the wealthiest families are frequently entertained, and indulged, by the officials in charge of fund-raising.

Bloom’s investment club was designed to get him into that group.

From their third-floor room, roommates Waxman and Bloom invested $8,000 from twenty students and claimed a 30 percent profit in two months. They told people that the money was going into such strategic investments as put and call options on IBM and stock holdings that included Coleco Industries. They also put money into new stock offerings in the areas of genetic engineering and computer technology.

Their stated strategy was to mix high-risk investments with reliable stocks. “For us to break even,” Bloom said rather cockily at the time, “we would have to make a mistake on almost every issue.”

The plan seemed to impress other students. “They seemed knowledgeable and had good connections,” Eric Krantz, a freshman, told a reporter writing a story about Bloom and Waxman for the school paper in 1982. “There is always money to be made, and I trust Spencer and David.”

But without going into detail, the SEC implied in the report it issued last month that Bloom’s college stock scheme bore some resemblance to his later scam: “At

PERSONAL EFFECT: *A Duke administrator calls Bloom "a very charming young man." But a member of Beta Theta Pi, which Bloom tried to join, says, "He wasn't the kind of guy we wanted around."*

least by the third quarter of 1983," the SEC stated, "the 'investment club' was accepting investment funds from non-students, including family friends of Bloom and the other student [Waxman] who had organized the 'investment club.' During 1984, Bloom began using funds given to him for the 'investment club' in order to meet his personal expenses."

Meanwhile, their success prompted the pair to seek out entrepreneurial opportunities all over campus.

"I first met David when he came in with a bunch of suggestions about turning the food service here into a money-making venture," remembers Jake Phelps, director of the Bryan University Center, the student union at Duke. "He wanted to have a fast-food restaurant alongside a French-style café." That idea led to many others, none of which ever came to fruition. Still, Phelps became one of the many adults who found themselves taken with something that David Bloom's contemporaries weren't taken with: his charm.

"He was a *very* charming young man," Phelps says, "the kind who really impressed people with his seriousness and his abilities." Phelps and Bloom remained friends after Bloom graduated; twenty months ago, when Phelps's wife gave birth to a boy, Bloom sent the couple a box of children's books. "How can you not like a guy who does that?" Phelps asks.

That's easy. Just ask the guys at Beta Theta Pi.

From the outside, the Beta Theta Pi house looks exactly like the dormitory that is adjacent to it on the Duke campus—the one where David Bloom had lived, waiting in vain for an invitation to move next door. It is a nondescript three-story building with double rooms and a common lounge with a few ratty pieces of furniture and a large color television set. Stashed inside a closet are group pictures of the men of Beta Theta Pi—known on campus as a brotherhood of well-to-do New Yorkers insulating themselves from the southern atmosphere of Durham.

Spencer Waxman was one of them. David Bloom was not.

"David *always* wanted to get in; that was a given," recalls a former member who ranked among those—the majority, as it turned out—who wanted to keep him out. "He would come to the parties, and he would make it very clear he wanted to join the fraternity. But what he never seemed to understand was, the worst way to get into a fraternity house is to *want* to get in.

"Plus," he added, "he just wasn't the kind of guy we wanted around. Nobody wanted to spend that much time with him."

Nobody except Waxman—his roommate and best friend. During freshman year, they were as tight as friends could be. "The two of us have the intention of going as far as possible," Bloom told *The Chronicle* in 1982. "Waxman-Bloom will be on Wall Street after Duke." But by 1983, Waxman-Bloom had already taken on other projects; they turned a shuttered gay bar off a Durham highway into a student disco called Club Soda.

"Durham," Bloom offered rather revealingly as the club was about to open, "is really ripe for the picking."

Once again, Bloom turned elsewhere for money. *The Chronicle* reported: "While Waxman and Bloom only own a small portion of Club Soda, they have managed to attract a number of investors. Relatives and family friends added capital to their own, as well as some former Hanes residents. 'I think it will be very successful and make loads of money,' said Glen Palmer, one investor."

But it didn't. By the following year, Club Soda had closed and Bloom and Waxman had split up—both professionally and personally. In the past few weeks, Waxman—who remained in Durham after college and now works in real estate—has avoided all inquiries about Bloom, not returning any of the dozen phone messages left by a reporter. Waxman offered only one spare comment—to one reporter—after the SEC's announcement: "Although I knew David when we were both students, my relationship with him ended before any of his apparent misdoings began. Recent events concerning him and his business were as surprising to me as they appear to be to others who knew him either personally or professionally."

GOOD TASTE: *Bloom's living room. Over the sofa, Frank Weston Benson's* Firelight *($350,000).*

THROUGHOUT COLLEGE, Bloom pursued beautiful women. He kept up that pursuit after he'd moved back to New York and started raising money for his newest scheme; sometimes he was seen in the company of more than one attractive woman at a time. He was known to have bought jewelry for girlfriends; when he turned his assets over to the receiver, they included a $195,000 diamond-and-platinum necklace—roughly 52 carats—that he'd reportedly bought for "the woman I marry."

Photograph by Lizzie Himmel.

And, just as he'd gotten family friends to give him money to invest when he was in college and afterward, he now got lifelong acquaintances to introduce him to women. Frederick Hill, the art dealer with whom he'd worked so closely, made one such introduction at a party last October, and it proved to be significant. It was to Philippa Feigen, the extremely pretty 21-year-old daughter of Richard Feigen, the prominent art dealer.

"He lavished much time and attention on her," says her father, "and she lavished much less in return." Philippa says her relationship with Bloom consisted mostly of phone calls and talks about art history. Still, he did take her for fancy meals at restaurants like Bellini, and he brought her to business dinners as a date; she accompanied him to a dinner with Duke fund-raisers one evening last fall, as they discussed his impending contribution to the school. He tried to buy her gifts, including a computer for use in her schoolwork (she is an art-history major at Barnard). That, her father says, she refused.

But she did not refuse Bloom's offer last year to join his family in St. Barts for a post-Christmas vacation. Indeed, she called her father from the island and asked him to join her and the Blooms for a few days on the beach.

Feigen is now rather defensive about that trip. In a long interview, he claimed he'd met Bloom only "a couple of times." He didn't mention the trip to St. Barts, though he did acknowledge it when asked specifically about it.

"I went because I'd spent Christmas with my son, so I wanted to spend New Year's with my daughter," he said. "I mean, it was the *whole* Bloom family and me, and I just spent those days on the beach reading a book. We split the restaurant checks, I paid for my room, and I sent them a check to cover the cost of Philippa's plane ticket and all that."

They returned to New York on January 2. Philippa and Bloom spoke a few times that week. On January 12, the story of Bloom's alleged scheme broke on television. Philippa has told friends she knew absolutely nothing about that scheme. "He didn't tell me about his business," she told them, "and I didn't ask."

Shortly after the news hit, David called Philippa. She explained to him that she was in shock and that she would not be talking to him again. She said he would have to understand.

ONE JUNE AFTERNOON IN 1986, after only 45 minutes of conversation, David Bloom, barely turned 22, looked across a Regency table in the office of Irvine and Fleming, the well-known interior-design firm, and said to partner

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FIGMENT OF THE IMAGINATION: *According to the SEC, Bloom simply made up a portfolio and trading history for each of his clients.*

Tom Fleming, "I want you. I've decided."

"I mean, I hadn't had the chance to decide if I wanted *him* yet," Fleming recalls, "though of course I did. He was a nice and utterly charming young man."

Together, Fleming and Bloom designed Bloom's Upper East Side dream house.

The apartment had originally been intended to have three bedrooms, but Bloom wanted only two. Fleming turned the third into an elaborate sitting room adjacent to the master bedroom, with a desk at which Bloom could work during the day. He made the dining room/library a part of the living room—creating two enormous spaces where Bloom could hang the extensive art collection that was to be the home's hallmark. When Bloom and Fleming first visited the space, it was completely bare; in fact, there weren't even any walls to separate Bloom's apartment from the other one on the floor.

"It didn't matter, though," Fleming remembers. "He wanted it all done *tomorrow*. He was always someone who was in an incredible hurry. And the amazing thing is that we had it done in record time."

At the same time (spring 1987), Fleming helped Bloom furnish his 9 West 57th Street offices, a comfortable thirty-seventh-floor three-room suite with a view south toward midtown. Bloom wanted a sleek, contemporary look with dark grays and blacks.

When the apartment was finished, it was the palace Bloom had requested. Striking red wallpaper in the dining room brought out the drama of his spectacular paintings—works he had paid from $10,000 to $750,000 apiece to acquire. In the living room he had *Bacchante*, by Mary Cassatt; in the bedroom, *Gaspé*, by Milton Avery. Elsewhere hung paintings by Edward Hopper and John Singer Sargent, Thomas Hart Benton and Willem de Kooning.

He finished closing on the apartment (he put down $290,000, with a mortgage on the remaining $540,000) in the spring of 1987 and had moved by June from the two-bedroom East Side apartment he'd been renting. He'd also just bought a $1.9-million nineteenth-century farmhouse in East Hampton (the previous summer, he'd rented a place for $50,000), and by the summer he was to be officially the owner of both.

"He wanted to start over," Fleming said.

MEANWHILE, THE MONEY was pouring in.

Bloom's New York business really began as a continuation of his college investment club. When he moved back to New York from Durham in December 1985, he told his investors that they were still making money from his stock purchases. They weren't, says the SEC. Still, his reputation grew; before long, his original investors were giving him still more money while at the same time recommending him to friends.

The list of investors in Bloom's operation hasn't been released, but it's known to include friends and associates of Bloom's parents. Bloom's charms had always worked best on older people, and now he used them to full advantage. His network grew from 15 investors when he began, in January 1986, to approximately 100 by the time he was caught, and what he took in mushroomed to more than $10 million in less than two years. Investments came in amounts ranging from $25,000 to $1 million; most were of moderate size, which presumably contributed to the extended time that Bloom was able to carry on his alleged scheme without getting caught—plus, of course, the fact that these investors trusted Daniel and Lois Bloom's son. The network of Bloom's investors included such people as his father's business partners at Pizzapiazza and a friend and associate of his mother's, restaurant consultant Bar~~bara Kafka, and her husband.~~

Here's how the SEC described the operation:

When he started, Bloom would simply ask for the money and get it, with no paperwork involved. But it was a bull-market period, with stock values soaring—in retrospect, the shrewdest time to launch an investment business—and so, naturally, even friendly investors wanted to know how their money was doing and when they could expect some profits.

In fact, the SEC claims, just one month after the launch at least one investor asked Bloom for an accounting of his portfolio. That was no problem: Bloom simply made up a portfolio and trading history, wrote out an account statement for the client by hand, then delivered it. It was so easy that by the fall, Bloom had started doing the same thing for all his clients. He would send out quarterly statements that showed stocks being bought and sold on their behalf. "However," the SEC now says, "all of the securities trades and positions reported in these account statements were fictitious."

He also realized he needed to ease clients' worries about the informality of his business by adding a new layer of paperwork. He started sending investors a letter to confirm his plans for their money, as well as a money-management agreement. "Your funds will be invested in a variety of common stock and option positions," the letter read, "varying in the degree of risk they bear. At no time will your funds be margined." He said stocks would be purchased through Goldman, Sachs and Evans & Company.

Those quarterly statements were, if not true, at least specific—and, by late 1986, had gone to all the investors. They would report actual stock values and purchases—for instance, 400 shares of Apple Computer sold on August 31, 1987, at $52.25 a share. Bloom even leased stock-quote machines for his office.

One interesting wrinkle to the story hasn't been widely reported. Buried in one sentence of the SEC report is the fact that Bloom *did* use clients' funds to buy and sell stocks, but he did so through an account bearing his own name. In other words, there's no question that Bloom knew how to play the market or that he *was,* in fact, investing his clients' money in stocks. Apparently, he was simply doing it for his own account.

Meanwhile, Bloom's business was growing so fast that he needed some kind of organization. So in December 1986, Sutton Investment Group was born.

For all its high-gloss veneer—Bloom had beautiful stationery printed, secretaries hired, offices furnished, and fancy equipment installed—Sutton was nothing but a shell, the SEC charged. No records were kept, except those already being sent to investors. And no papers were filed with the SEC establishing the company or Bloom as a registered investment adviser; it was that omission that led to the civil charges the SEC brought against him.

The only real paperwork he had, aside from the allegedly phony statements, involved keeping track of his ballooning assets. For all his investments in art and real estate, Bloom still had an enormous amount of cash: According to records given to the SEC, he had four accounts with Chemical Bank and six with Citibank, with a total balance of $732,835.54—including one Citibank account overdrawn by $392.81.

In the years Bloom was in business, not a single investor made any public complaint about Bloom's handling of his money.

Instead, the end came when some folks on Wall Street who were not connected to the alleged swindle got suspicious and tipped the SEC—at which point it didn't take long to nail Bloom and bring an end to it all. On January 12, the SEC took all his assets, and two days later, the U.S. Attorney's office filed a criminal complaint against him for mail fraud; if Bloom is indicted and convicted, the charge could bring a maximum sentence of five years in jail and a $250,000 fine. He agreed right away to cooperate with the SEC and to surrender his assets to the court-appointed receiver. He quickly sent a message to his investors—through his lawyer, Peter Morrison, of Morrison Cohen & Singer—that everyone might get his money back, if not a profit as well.

That probably won't happen, says Picard, the receiver, but it did become the theme of the publicity surrounding the Bloom case. Here was this kid who'd pulled another Wall Street swindle, people said, only this time he'd been smart. He'd invested his money in something other than the market, avoiding the crash and other volatile aspects of investing.

"That's not necessarily true," says Picard. "We're still just trying to find all the assets, and then we have to figure out what they're worth, and *then* we'll know whether people will be getting a profit back, or even just what they put in."

Will there be a fire sale of the Bloom art collection? "We may put it up for a private sale," Picard says, "or we may sell it off quietly at the big American-art auction at Sotheby's in May. I have to figure out how to avoid cherry picking so we're not stuck with a lot of paintings we can't ever get rid of."

TODAY—TO HEAR PETER MORRISON tell it—David Bloom is a broken man trying to put the pieces of his life together. He is looking for a job—any job. He is willing to work anywhere, doing anything; he's applied for a job as a clerk at a men's-clothing store. "But you can imagine how hard it is for him," says Morrison. "There are two problems: He has to tell people who he is and what his problems are, and he'll need time off to handle all the legal matters."

Many of his friends have deserted him, and he has spent most of his time alone with his family. Now, says Morrison, "he wants to start over. He wants to do something *good.*" That includes the possibility of community service, helping other people a few nights a week.

But his main goal, Morrison says, is to "come to peace with himself and the people he betrayed."

He adds, choosing his words carefully: "He feels some sense of release that the charade is over." ■

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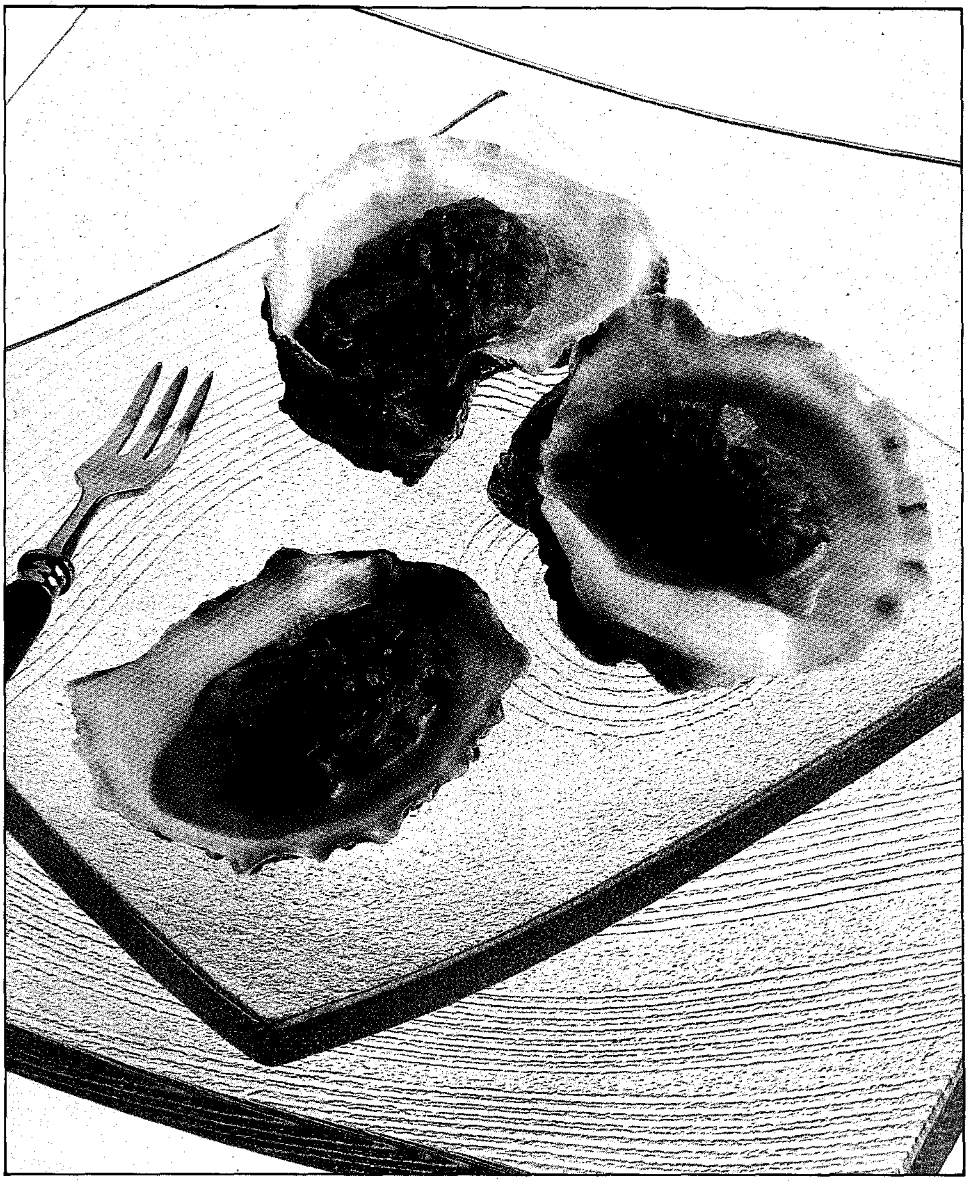
SHELL GAME

FOOD NEWS
MELROSE



PURISTS WHO insist that the only way to eat oysters is with a squirt of lemon (if that) will reconsider once they try the curried-oyster appetizer at Melrose. The oysters, though quickly seared, are fresh and briny.

Richard Krause, the restaurant's owner-chef, loves sushi, and this recipe evolved from his discovery of the beautiful partnership of raw cucumber and salmon caviar. Later, Krause had a dish of saffron oysters with a beurre blanc sauce. "It was too rich, too heavy," he recalls. "I thought how nice it would be if a Japanese chef got hold of it."

Instead, Krause got hold of it. "I guess I have a Japanese touch," he says. As a matter of fact, he's famous for it.

—BARBARA COSTIKYAN

RICHARD KRAUSE'S WARM CURRIED OYSTERS

½	**large hothouse cucumber (or one with unwaxed skin)**
½	**cup less 1 tablespoon peanut oil**
1	**egg yolk**
¼	**cup rice vinegar**
1	**tablespoon fresh lemon juice**
Salt and freshly ground pepper to taste	
¼	**cup curry powder, roasted on a cookie sheet in a 350-degree oven for 3 to 4 minutes**
¼	**cup flour**
24	**freshly shucked Belon oysters on the half-shell**
Watercress	
½	**stick unsalted butter**
4	**ounces red salmon caviar**
Tiny lemon wedges	

Make sauce: Peel cucumber thickly (leave ⅛ inch of flesh attached to skin). Coarsely chop peel, then purée in a blender with oil, egg yolk, vinegar, lemon juice, salt, and pepper. Set aside.

Mix together curry powder and flour. Remove oysters from shells, discarding liquor, and coat lightly with mixture. Arrange shells on plates on a bed of watercress.

Preheat a nonstick skillet for 2 minutes over medium heat. Add butter and, when it sizzles, sauté oysters for 20 seconds on each side.

Fill each shell half full with sauce. Set oysters on sauce, and garnish with caviar and lemon. Serve immediately. Serves 6.

STYLIST: GILLIAN DUFFY

Plates and fork, Barneys New York. Illustration by John Parks.

PHOTOGRAPH BY JOE STANDART

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BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

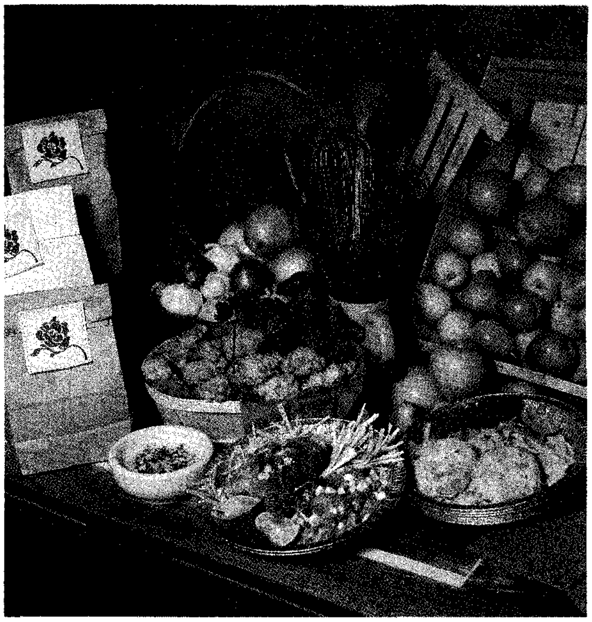
Plants from the Past
David Stuart and James Sutherland

Remembrance of Springs Past

Even if your garden grows in a very contrary fashion, now's the time to order seeds and make plans. This year, you may be tempted by the notion of planting living antiques: the flowers of earlier ages. David Stuart and James Sutherland's *Plants From the Past* is filled with fascinating plant history and ideas for re-creating late-medieval, high-Victorian, and other period gardens. Surprisingly, many of the old plant varieties are available in nearby nurseries (such as White Flower Farm in Litchfield, Connecticut), so today's green thumbs can grow flowers admired by Renaissance princes and others worn by seventeenth-century ladies.

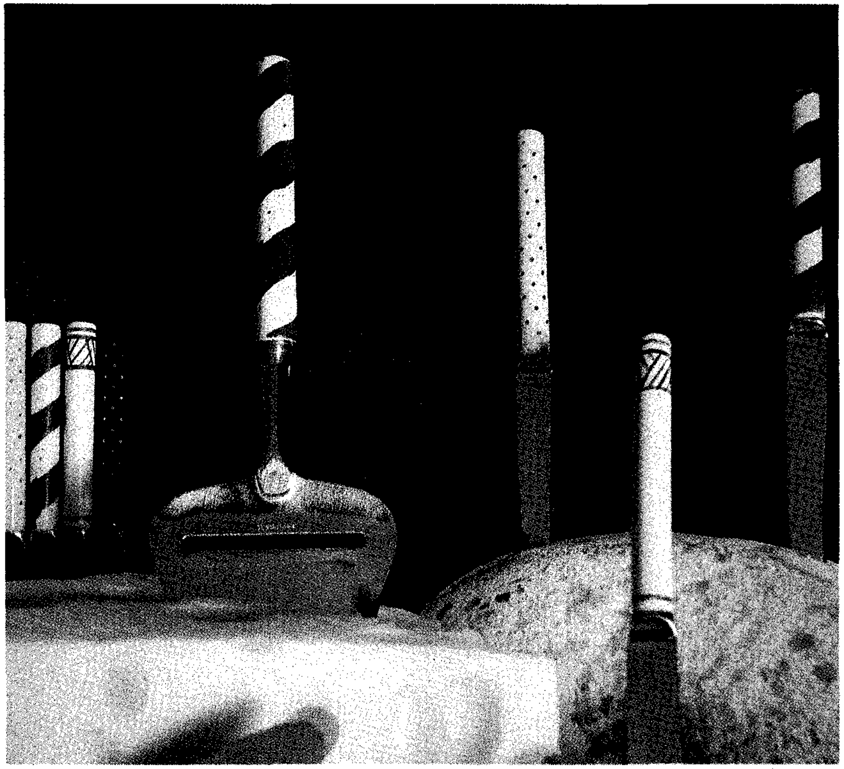
PLANTS FROM THE PAST
Viking/$24.95/Madison Avenue Bookshop (833 Madison Avenue, near 69th Street, 535-6130) and Spring Street Books (169 Spring Street, 219-3033)

You Can Take It With You



Anyone who has dined at Miss Ruby's Café knows how hearty, homespun, and downright delicious the food is. And now, all of Miss Ruby's American classics (and anything else on the changing menu) can be had for takeout: A thick pork chop with green chili and posole ($14.95). Opelousas gumbo with chicken, shrimp, andouille, and rice in a rich, dark roux ($16.95). Fiery, Texas-style chili ($13.95). And creamy, Shaker-style chicken and biscuits ($13.95). Don't forget appetizers, like the barbecued ribs (some of the yummiest we've gnawed on anywhere; $7.50), or desserts, like fruit cobbler or lemon-curd tarts ($4.95). Take-out dishes are available daily. Allow 30 minutes for an order. There's no delivery. Eat in and be happy. —**Barbara Costikyan**

MISS RUBY'S CAFÉ/*135 Eighth Avenue, near 16th Street/620-4055*

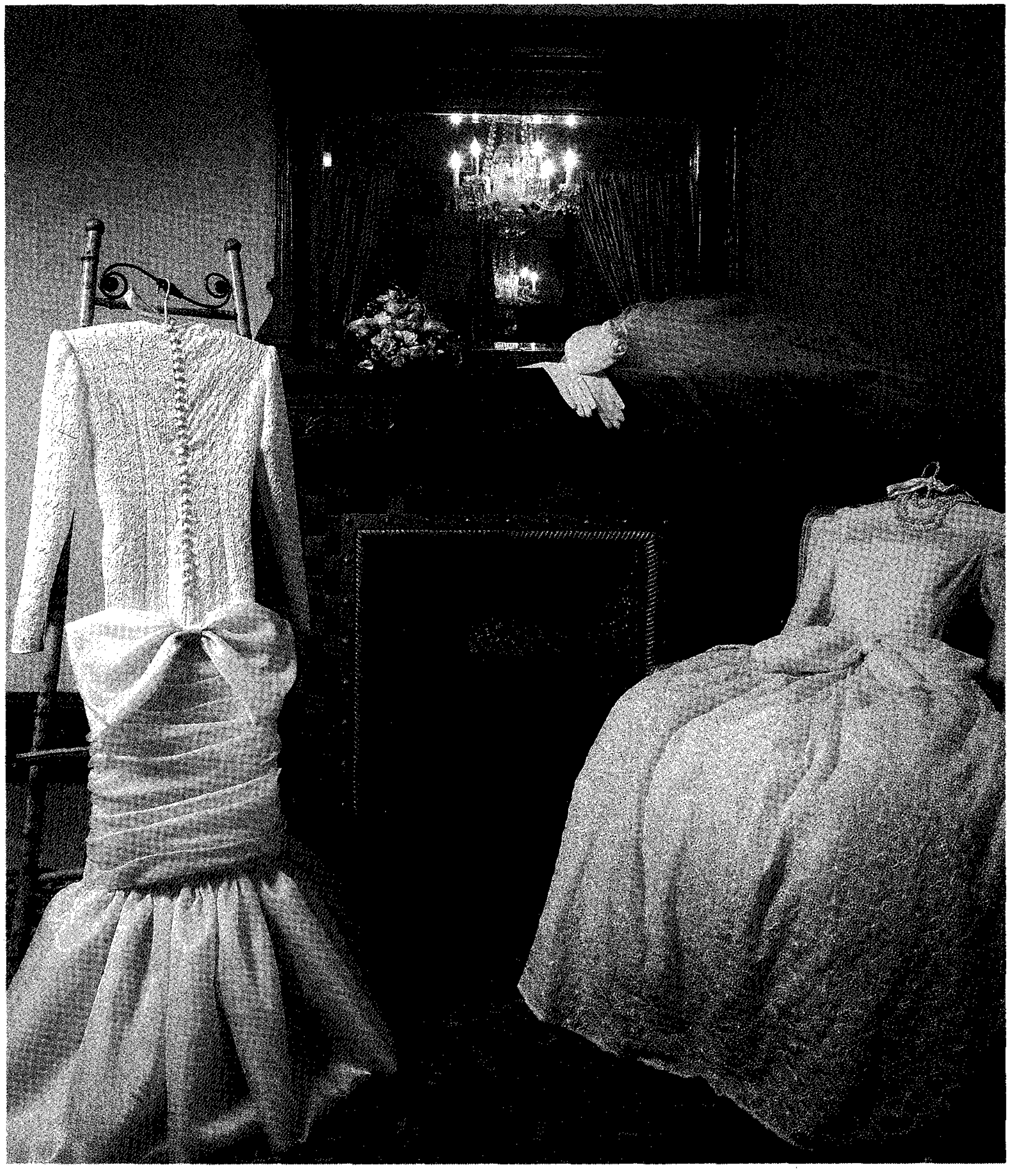


The Knife of the Party

David Hilton's handcrafted English knives—for cake, cheese, butter, and steak—are on the cutting edge. They have porcelain handles, stainless-steel blades, and artful Deco patterning ($14 to $28).

BARNEYS NEW YORK/*Chelsea Passage*

Photographs: Left, James Cohen; stylist, Ruth Weitman; plants from Twigs Inc. Top, Andrew Garn. Bottom, Monica Stevenson.



Wedding Bell News

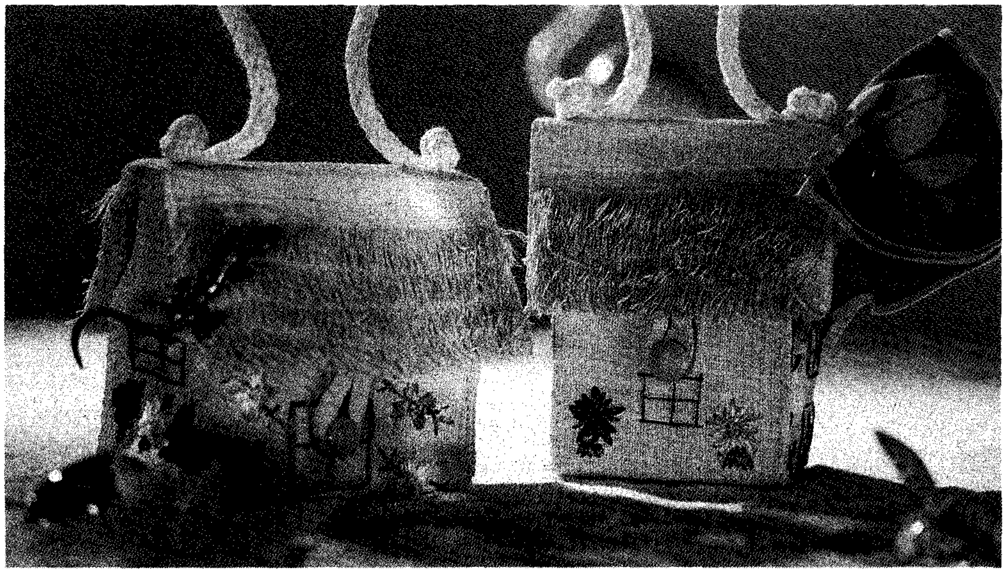
Although Jonal is known for au courant, high-fashion clothing, in spirit it has always been closer to the frock salons pictured in thirties movies—the kind that excel in attentive service. Recently, the shop moved to a Victorian townhouse, and it now has the proper setting for its old-fashioned charms. Along with elegant fireplaces, polished wood moldings, converted gaslight fixtures, and a baronial staircase, Jonal now offers a full line of made-to-measure bridal and debutante gowns. For brides whose wedding fantasies do not include a vision of themselves as Scarlett O'Hara or those with no desire to denude every pearl oyster in the sea, there are traditional yet sophisticated dresses in such old-world delights as silk eyelet, cotton piqué, and delicate organza. Debutante extravaganzas are equally well conceived—innocent without being soppy (debutante gowns, $1,200 to $2,000; bridal gowns, $1,500 to $3,500).

JONAL/*1281 Madison Avenue, near 91st Street Second floor/860-8101*

House Tote

Now that oversize sacks have been replaced by small and structured handbags—Chanel's chained-and-quilted classic and Hermes's coveted "Kelly" or their look-alikes—Angel Zimick and Chris Isles of Shrimpton & Gilligan have come up with a whimsical East Village version: "house" bags made of straw. Suitably structured and appropriately tiny, *these* bags are also refreshingly affordable ($15).

SHRIMPTON & GILLIGAN/*70 East 1st Street/254-1249*



Photographs: Top, Andrew Garn; bridal bouquet, Flesser Florists.
Bottom, Monica Stevenson; accessories from Tropica Island Traders.

Music/Peter G. Davis

A CERTAIN AGE

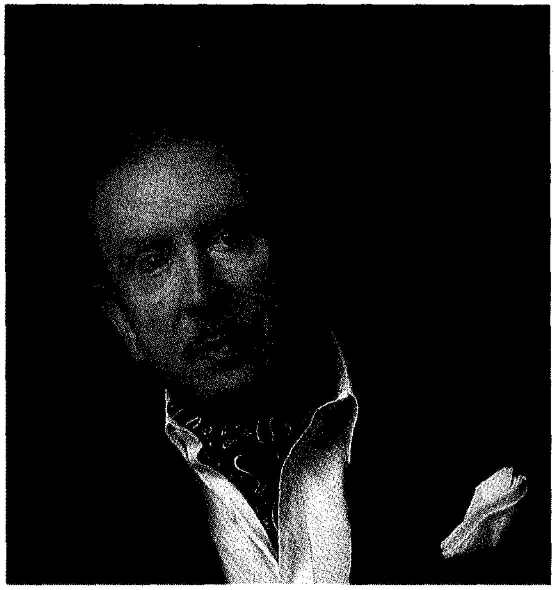
"...Arrau, Serkin, Horszowski, Horowitz—these durable keyboard wizards trigger a grateful response no matter what they play..."

FOR IMPORTANT MUSICIANS WHO STILL remain productive in their eighties, age has its prerogatives. Such long-lived performers are always treated with awed respect, no matter how controversial they may have been as younger artists. Some are even enshrined by their more fervent admirers as mystical beings for whom ordinary criticism is inadequate, if not irrelevant. And why not? A sense of mystery does hover about these lofty eminences—partly, I suppose, because there are not many people left who can recall, let alone assess, the totality of careers that extend back 70 years or more.

All that and more applies to a remarkable quartet of senior pianists whose new recordings have come my way lately: Claudio Arrau, 85 this month; Rudolf Serkin, who will turn 85 in March; Mieczyslaw Horszowski, something of a miracle at 95; and Vladimir Horowitz, at 83 the baby of the group. These durable keyboard wizards have reached an age when they can do pretty much as they please and trigger a grateful response no matter what they decide to play. Their repertory understandably tends to be restricted nowadays, and on these discs, interestingly, all four have chosen to focus on Mozart and Beethoven.

Perhaps the most amazing of them all is **Claudio Arrau,** whose main concession to the passing of time seems to be a deepening perception of whatever music happens to capture his attention. Of the four pianists up for consideration, only Arrau continues to perform on a regular basis, giving recitals and playing with orchestras around the globe. He also records prolifically, possibly even more now than ever before in his 66 years before the microphones. Arrau's most recent projects for Philips include his third edition since 1958 of the five Beethoven concertos, this one with Colin Davis conducting the Dresden State Orchestra; five discs re-exploring nine Beethoven sonatas and the *Diabelli* Variations; and four records of Mozart sonatas, all of them new to the huge Arrau discography.

I would go for the Beethoven sonatas first, since these scores must have been written with a pianist very much like Arrau in mind. The sheer richness of his playing continues to be astonishing—not only the burnished beauty of his patented tone, in which every note sounds and sings with such glinting clarity, but also his restless interpretations, equally prismatic in the intriguing ways they have changed over the years.



CLAUDIO ARRAU: *At 85, a deepening perception.*

My pick from his newest discs is the coupling of the *Waldstein* Sonata (with its composer-rejected "Andante Favori" movement as an addendum) and the Op. 109 (Philips 416 145). I doubt that Arrau would claim to have solved all the problems of the *Waldstein* and arrived at a definitive explanation of how Beethoven created a colossus from very basic, even ordinary, raw materials. This is his fourth version of the sonata, and with each of them (as well as the live performances I've heard) there is still a sense of work in progress—but what a privilege to share in such an extraordinary treasure hunt. Op. 109 is something else again, a seamlessly played, fully realized reading that communicates just about every nuance of this otherworldly lyrical inspiration.

Of course, what some hear as the eloquent statements of a grand old man may strike others as impossibly labored and arthritic. I have seen the results of Arrau's renewed enthusiasm for Mozart described in just that way, mainly by the authentic-instrument crowd, which has the fortepiano in its ears and apparently prefers the medium to the message. Arrau, naturally, plays a modern grand piano, and he typically takes every advantage of its potential for color, sonority, and expressive power. He also takes his time (and every repeat), fashioning the sonatas into structures of unusual breadth. I recommend the disc containing K. 332 and K. 333 (Philips 416 829). This may not be Mozart-playing for everyone, but it has a gravity and a tranquillity that reflect a lifetime of deep thinking on the subject.

I am not so sure about the Mozart cycle that has been occupying **Rudolf Serkin** in recent years, his only discs since those wonderful performances of the five Beethoven concertos for Telarc in 1984. Back in the sixties, Serkin recorded an extensive series of Mozart concertos with orchestras conducted by George Szell and Alexander Schneider, and they are gradually being reissued on CBS compact discs. So far, I have found more enjoyment in re-encountering those older performances than in discovering the almost painfully deliberate new ones on Deutsche Grammophon. Twenty-five years ago, Serkin played Mozart with fiery spirit and a steel hand wrapped in velvet, and the orchestras responded in kind, particularly Szell's aristocratic Clevelanders. The willpower, musical integrity, and some of the steel are still audible in the pianist's latest release, a coupling of K. 456 and K. 491 with Claudio Abbado and the London Symphony (DG 423 062), but now the fingers move rather too stiffly and the fires burn low.

It's still not unreasonable to hope for a rekindled Serkin. Look at **Vladimir Horowitz,** newly resurrected as a media superstar just as his fabulous career seemed over. Riding high again, Horowitz may be playing even better than ever, technically if not necessarily musically. Some say that he is thriving once again because fate has blessed him with a delightful second childhood. After reading about this temperamental pianist and

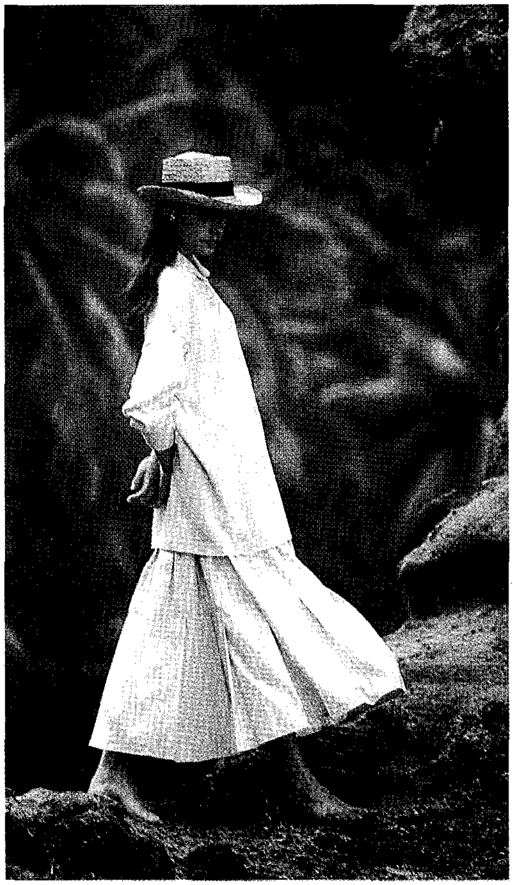
Photograph by Christian Steiner/Philips Classics.

listening to him chatter away in all those documentary films, one gets the feeling that he positively adores being pampered with so much money and attention. The efficient publicity machine recently constructed to sell the Horowitz legend has certainly brought him plenty of both.

Horowitz's latest Deutsche Grammophon recording is an all-Mozart affair that pairs a sonata (K. 333) with a concerto (K. 488), Carlo Maria Giulini conducting the La Scala Orchestra (DG 423 287). I was not won over when I first heard it a few months ago, and reacquaintance has not changed my mind. Even so, I can understand why many people might prefer listening to this volatile and romantically rouged-up interpretation of K. 333 rather than Arrau's austere performance—Horowitz may be perverse, but his digital prowess, as always, is dazzling. I also expect that others will throw up their hands and declare both pianists hopelessly old-fashioned in these enlightened times of period instruments and authentic musicological practices. I might agree, if I knew any fortepianists as maddeningly provocative as Horowitz or with such a fascinating musical profile as Arrau.

That brings us to **Mieczyslaw Horszowski,** who seems to transcend such mundane considerations as style, technique, and musical fashions—after all, any musician still performing at the age of 95 will automatically be in a class of his own. Ask most pianists to name their favorite role model, and the chances are they will say Horszowski. A self-effacing man who never had burning career ambitions, he is not well known to the public. But his occasional recitals, mostly at Philadelphia's Curtis Institute, where he has taught for 40 years, attract every professional within traveling distance. Peter Serkin, Murray Perahia, Andras Schiff, Seymour Lipkin, Richard Goode—the hall is always crammed with famous admirers, all of them there to learn.

Since very little of Horszowski's work is preserved on records, a group of his pupils decided to repair the omission by financing a disc for Nonesuch on which he could play a program of his own choosing: Mozart's D minor Fantasy, two Chopin nocturnes, Debussy's *Children's Corner,* and Beethoven's Sonata, Op. 2, No. 2 (79160). Actually, the musical spirit that Horszowski projects on this recording is not really learnable. He connects with the music so immediately and so spontaneously that it sometimes sounds as though the notes were being composed on the spot. An immensely cultivated musical sensibility is obviously behind every shapely phrase and purled tone, but how easy, direct, and fresh it all sounds. Perhaps it's enough to agree with Perahia, who calls Horszowski "an ageless inspiration," and to listen to this marvelous record all over again. ■



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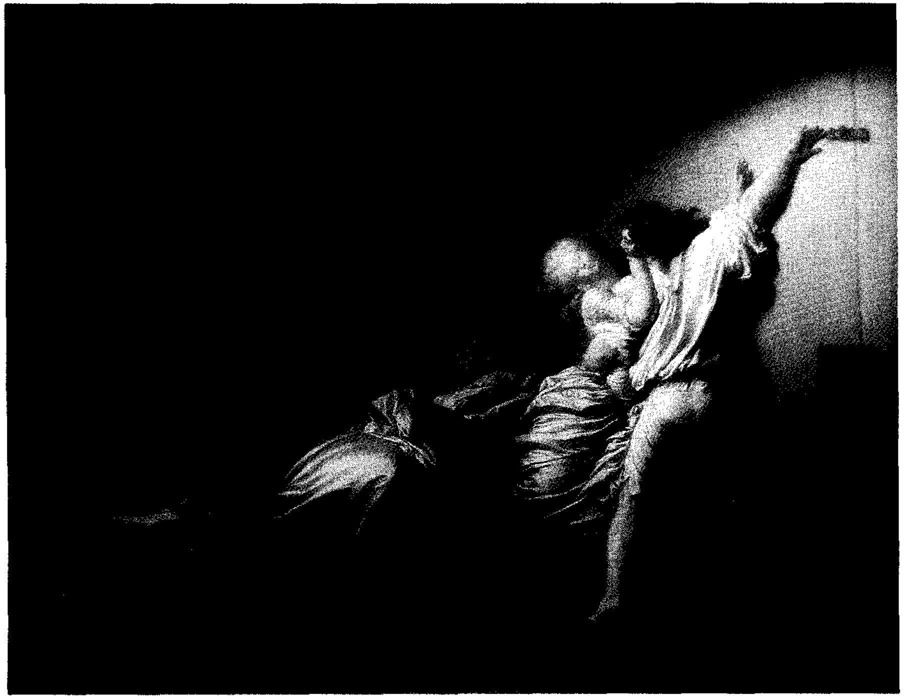
HOW SWEET IT WAS

"...What is there to like about Fragonard? He pursued a moment-to-moment sensuality that prefigured Impressionism..."



LABOR OF LOVE: *The battle of the sexes in* Le Verrou.

IT'S CURIOUS THAT PEOPLE WHO WOULD trample their grandparents to visit an Impressionist exhibition will probably ignore **"Fragonard,"** at the Metropolitan, a show that rewards in similar ways. Sometime court artist to King Louis XV, survivor of the French Revolution, and a perpetrator of pink-cheeked maidens in the oversweet style of the day, Jean-Honoré Fragonard was also a startlingly adept painter with a wonderfully improvisatory brush. The habit now is to cherish everything he produced—the sugar along with the salt—but I don't see the point. Art historians get carried away with objectivity. The rest of us are free to like what we may.

What is there to like about Fragonard? A student of Chardin and Boucher, he inherited his elders' exquisitely fluffy tastes but not their steadfast dispositions. He could be riveting when he wanted: *Le Verrou,* from around 1780, stages the battle of the sexes without the "thank you, ma'am." More often, he immortalized the porcelain coquette. His inconsistencies, happily, kept him relatively free from the slick finish of his contemporaries. Fragonard seems to have struggled with insecurity: He kept trying to measure himself against Raphael, the Dutch landscapists, Rembrandt, Rubens, and the Italians. *Le Verrou,* for that matter, displays more than a casual flirtation with Neoclassicism, then in the ascendant. Perhaps the extra measure of perspective gained in Fragonard's pursuit of other styles helped him to skirt the pitfalls of eighteenth-century art, particularly its obligation to look like wallpaper.

French art before the fall of the monarchy served as an elevated form of interior decoration, offering a kind of voyeurism for jaded eyes needing escape into idylls and pleasant titillations. A painter who expected royal commissions practiced self-censorship bordering on paralysis. Fragonard seems to have been to the manner born; he never liked psychological insight, serious observation, or other lapses of "good taste." Instead, he anticipated Cézanne's famous comment about Monet: "Only an eye, but what an eye!" Fragonard's lifelong friend the abbé de Saint-Non sat for a portrait and Diderot for another; the character of the one is as opaque as the other. But the brushwork in both cases is a flurry of translucent painterliness that flickers like colored flame over a sienna darkness.

Born in 1732, Fragonard seems to have naturally preferred a lighthearted, artificial art, though he did as few large-scale official commissions as possible. He avoided the years of revolution, wisely stashing himself away in his hometown, Grasse, to recover from an illness. When he returned to Paris, he looked up his old friend David, the Neoclassical art star of the new era, who took pity on him and found him an official post in the Louvre, where he lived out his days, his career dwindling to nothing.

Fragonard's casual "lesser" pictures—the portraits and landscapes—are the ones that revived his reputation when they were rediscovered a century later, in Manet's Paris. It's not hard to see why: In emphasizing the surface, adeptness with paint, and indifference to theme, he pursued a moment-to-moment sensuality that prefigured Impressionism and its descendants. It's tempting, but not really accurate, to see Fragonard's career as a point of change, when momentary flarings of truthfulness began to illuminate decayed aristocratic conventions. Instead, he seems to have been a simple man who struggled to reconcile the unconscious proclivities of his talent with the preferences of the Salon.

The key question about Fragonard's career is his relation to the Salon and to an official style of painting. Though he won the Prix de Rome, he was not Beaux-Arts trained, a lapse comparable to the self-educated twentieth-century man's lack of a college degree. He may well have felt himself inadequate by the standards of his century, but those "inadequacies" also protected him (more or less) from the worst of its mannerisms. *Fin de siècle* Paris, in admiring Fragonard's skill, saw the real painter behind the façade. The late twentieth century—determined to fit the historical jigsaw together, dominated by intellectual gamesmanship rather than the urgent partisanship of *looking*—has accepted everything he did.

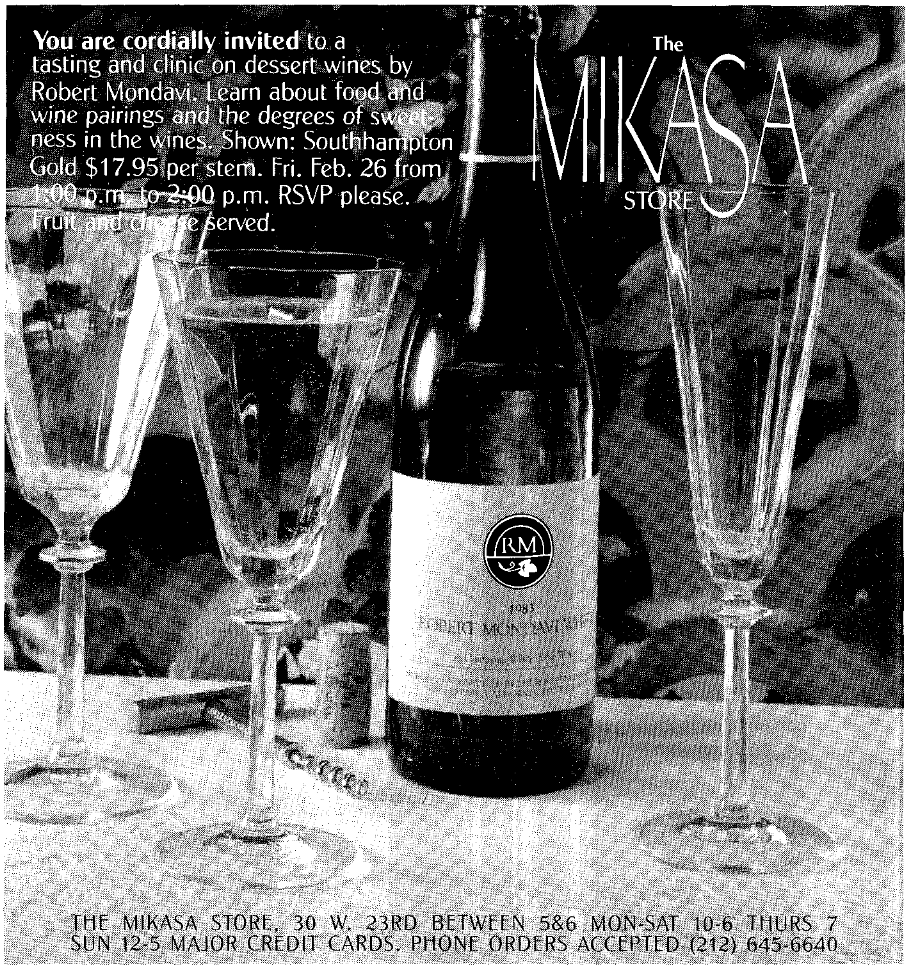
Perhaps the art historians are objectively correct: He was an isolated adept, not an Impressionist, closer to Rubens than to Monet. But such cautious pigeonholing prevents a passionate connection with Fragonard, a markedly uneven art-

Photograph: Courtesy of Musée du Louvre, Paris.

ist. During the first half of his career, he needed to measure himself against the masters, turning out academic history painting, Rembrandtesque portraits, and Dutch-style landscapes. Fortunately, he was a quick study. His landscapes, for all their imitative obedience, are important on their own terms. His gift for succinct description creates magical effects: for instance, a herd of barely sketched but substantial sheep sleeping peacefully in dusty sunlight, in *Annette at the Age of Twenty,* while the heroine and her sprawling boyfriend rest in a daring patch of foreground shade. Despite his obvious debt to the Dutch, Fragonard rose above mere replication and created outdoor scenes of such easy authority that he never fails to impress, even when his lighting effects come straight from the studio.

But—and here's where I invite arguments—he lost sight of himself to the greatest degree when he felt obliged to bring forth stately commissioned confections, literally glossing over his idiosyncrasies. Art historians may think the world of *The Fête at Saint-Cloud,* a vast, green-tinted meringue of revelers in a park, but it is Fragonard at his weakest. All the vigor of his stroke has disappeared, leaving glacéed scenery that is only a step away from wallpaper. It may well have been valued more highly in the eighteenth century than the more forceful (but less morally "elevated") portraits and landscapes. But those of us willing to judge the art of an earlier society by the values of the present—admittedly a tricky proposition, but what alternative do we truly have?—may choose to reject the worldview of Louis XV. To my mind, *The Fête at Saint-Cloud* is a much less admirable act of painting than the sheep veiled in dust, or the hallucinatory under-glow of *La Lettre,* a picture that suggests Vermeer and Rubens in nearly equal (and equally fanciful) measure.

The Met's exhibition—organized jointly with the Louvre, in another of the collaborations that are as much feats of diplomacy as of art—makes no apologies for Fragonard's stylistic wanderings. Here was a painter who didn't quite trust himself, except in the act of drawing. The Met's designers have astutely given him several culs-de-sac—representing his two trips to Italy, for instance—in which drawing occupied him to the point of obsession. He was a strong technician whose gift for honest observation reached its full power here, in red or black chalk and bister wash. An artist often reveals his true self in the perceptual instant created by pencil and chalk. Fragonard's line avoids whatever is cute and precious in his paintings. Offering real pleasure, not a trumped-up thematic facsimile, the drawings nearly carry the show. (Fifth Avenue at 82nd Street; through May 8.) ▬



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SONGS OF EXPERIENCE

"...Robbins's newest ballet is an idyll viewed from a melancholy perspective; much of the choreography is distressingly naïve..."

JEROME ROBBINS'S *Ives, Songs,* INTRODUCED toward the close of the **New York City Ballet**'s winter season, may be considered a herald of the American Music Festival the company has scheduled for the spring. It arranges eighteen of Charles Ives's vocal works in a loose chronology that evokes domestic America in the period brought to an end by the First World War. It's an idyll viewed from a melancholy perspective: The pastel-clad figures who people the stage—playful children and their serene parents, confident recruits and their innocent sweethearts—seem to be fated from the start for violence and disillusion.

Robbins treats the songs' texts—some by Ives (or his wife), others by poets such as Longfellow, Whittier, and the English Romantics—like autobiographical utterances from the composer, who becomes a character in the ballet. Surely that's Ives, the silver-haired pedestrian in somber street clothes wandering among the dancers, observing them as if they were fragile visions. The device is hackneyed, and it's just the first of the ballet's problems.

LOVE IS A SIMPLE THING: *Proia and Alexopoulos in* Ives, Songs.

Much of the choreography is distressingly naïve. The behavior of the youngest children is so cute, it's cloying, while "The White Gulls" and "Like a Sick Eagle" are actually illustrated by dancers flapping their arms as they run. Given Robbins's theatrical sophistication, one can only assume these miscalculations represent an unsuccessful attempt to mirror the songs' purity of sentiment and their spareness.

Robbins falls into another, subtler, trap in trying to mingle the literal with the metaphoric. He makes some of the figures in the ballet "real" people—a mother tenderly cradling her youngest child; that child, grown to a stripling, going off to war—while using others to represent abstractions: Young Love, Resignation. (Florence Klotz's costumes range from period-piece specificity to wisps of suggestion.) The two chief ballerinas, Helene Alexopoulos and Stephanie Saland, appear only after the piece is three quarters done, and, with their partners, Alexandre Proia and Jeppe Mydtskov, offer a pair of duets that probe the several moods of love. They seem to have escaped from a different ballet entirely—*Dances at a Gathering,* perhaps.

I want to think of *Ives, Songs* as an honorable failure, because the qualities Robbins is aiming for are delicate, complex, and elusive—worthy challenges to a superior talent. I keep getting distracted, though, by the self-conscious calculation of so many of his effects, beginning with that arty comma in the ballet's title.

Poems, ANNA SOKOLOW'S NEW WORK FOR the **Limón Dance Company**, recently at the Joyce, takes up a pair of the choreographer's familiar themes: the isolation of the individual soul, and the tragic fate of whole communities and nations in Eastern Europe. Set to several short Rachmaninoff piano pieces, the dance is essentially abstract: The locale is only subtly suggested, through the costumes. The choreography, though it packs an expressive wallop, is formal, spare to the point of severity.

The piece uses locomotion minimally—it might have been created from a hospital bed, by someone who had been invalided out of commission. Like Sokolow's earlier *Kaddish,* it concentrates on simple sculptural groupings of stilled bodies and on gestures for the arms, which are by turns groping, imploring, protective, consoling, defiant. An exquisite quartet for sorrowing women binds them shoulder-to-shoulder with linked arms so that they form a wall of grief. When, for a moment, they're flung apart, defenseless figures in a cavernous black space, their bodies look like isolated vials of pain. Their only relief comes in joining again, each woman clasping a sister's hand, laying her head on the other's shoulder with tender resignation.

Though the dance is intelligently and sensitively constructed, its lack of a vigorous, driving motor gives one pause. A section for six men is stymied by this; the passage, which should be the most forceful in the piece, remains flatly pictorial, unable to build in dramatic impact. The repeated motif of an upraised arm ending in a clenched fist registers as nothing more than an obvious symbol; there may be psychic energy behind it—I'm sure this is Sokolow's intention—but there doesn't seem to be enough plain physical energy.

This last point is connected to a problem that pervades the Limón company these days—an absence of intensity projected on a large scale. When Limón died, did the gift of heroic performance die with him? The most distinguished dancing the group now offers comes from two senior members, Nina Watt and Carla Maxwell. It is a marvel of dynamic acuity, but modest in the amount of space it animates. Meanwhile, Lutz Forster, potentially the most capable and striking of the men, seems puzzled by the gentility he sees around him.

WHILE MOST DANCING SELF-DESTRUCTS the instant after it's happened, there's

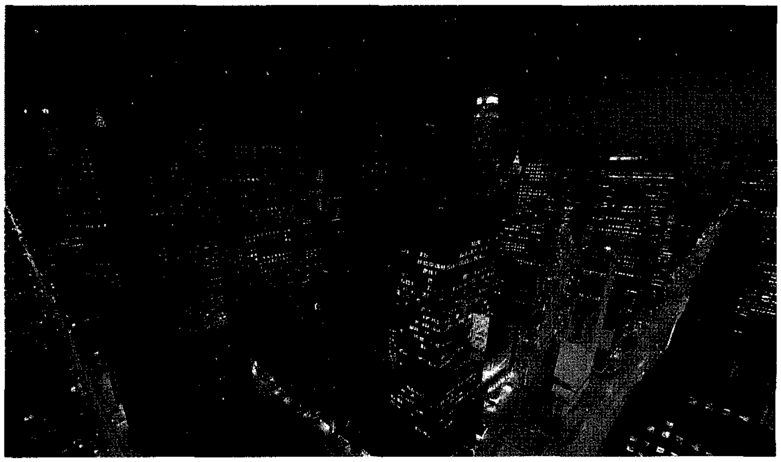
Photograph by Martha Swope.

consolation to be had in dance preserved on film—or, better yet, dancing made for film. Film Forum 2, on Watts Street, has been offering consolation on a lavish scale—a five-week inventory of high-brow-through-lowbrow pleasures called **Dance on Film, Dancin' in the Movies.**

The series opened with a sure thing, a newly struck print of *The Red Shoes.* Made 40 years ago, this film remains the best of its genre, animating myths about the arcane art of ballet. Admittedly, its star, Moira Shearer, is not much of an actress and, at least on the evidence contained here, not an incandescent dancer. (When the Diaghilev-type impresario claims he will mold her into one of ballet's immortals, some suspension of disbelief is in order.) What Shearer is perfectly, however, is an instrument of fantasy, her porcelain-princess looks and manner given the lie by that magnificent mane of copper hair. The hair seems to have a vitality of its own, and it clashes with the blood-red satin of the slippers with a violence that is positively erotic.

Equally engaging, but in a different camp entirely, was the *Tribute to the Nicholas Brothers,* compiled by Film Forum's program director, Bruce Goldstein, and Ernie Smith, who has been collecting examples of black popular dance—one of America's great cultural resources—for over 30 years. As Smith explained to neophytes at the screenings, Fayard Nicholas and his kid brother, Harold, who began their careers in the thirties as youngsters, incorporated sensational acrobatic feats into their tap act, borrowing a few dazzling maneuvers from ballet as well. The amalgam has a raw visceral thrill that is made sophisticated by steady, subtle rhythms.

One charm of the program's assemblage of shorts and excerpts from feature-length films was its tracing the team's performances from its earliest days. In the 1932 *Pie, Pie Blackbird,* the brothers are fourteen and eight, and, though they would gradually amplify their daredevil skills, the essentials of their art are—uncannily—already in place. Subsequent entries from the same decade reveal with particular clarity the differences in this beautifully meshed pair—in body type and in personality. Fayard's the rangier one, flyaway limbs flicking out from impossibly loose joints at rakish angles to create their own peculiar poetry. Physically, Harold is more compact and self-contained; his body reads as a single suave unit. He's also the extrovert, his irresistible eyes and smile shamelessly employed in baby-faced show-biz mugging, while Fayard (my favorite) is shier and slier. In both of them, from the very start, the charm is so potent, it's scary, while the dancing, even at its most cultivated, seems to spring from a spontaneous impulse. ■



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ALL THE TEDIUM IN CHINA

"*. . .Noble House* could at least have been played for laughs. But Pierce Brosnan seems to have lost his sense of humor. . ."

BRIGHT LIGHTS, BIG CITY: *Brosnan, Deborah Raffin, and Hong Kong.*

AFTER EIGHT HOURS OF **James Clavell's Noble House** (Sunday through Wednesday, February 21 to 24; 9 to 11 P.M.; NBC), what are we supposed to think? It punches a great big hole in the week, and it doesn't make any sense except as a defamation of the Chinese character. I'd like to blame it on television instead of James Clavell, but Clavell himself is the executive producer, so how come?

What made *Noble House* the novel a trash classic was its socko combination of sex and money, stir-fried Cantonese-style. Not since Ayn Rand has a novelist so enjoyed joint ventures and the cash nexus. Clavell seemed to propose a correspondence between Hong Kong's no-holds-barred capitalism and a laissez-faire economy of the libido. Indecencies in the boardroom and in the bedroom were related. As in the Bible, so in the novel; there had to be a cleansing flood.

About money, the mini-series is faithful to the novel. Ian Dunross (Pierce Brosnan), taipan of the once-mighty Struan's trading conglomerate, is foundering, lapped at by red ink, circled by sharks.

The sharks include archrival Quillan Gornt (John Rhys-Davies), who sells Struan's stock short; Par-Con Industries' American whiz-kid Linc Bartlett (Ben Masters), thinking takeover; Bartlett's blonde and beautiful vice-president, Casey Tcholok (Deborah Raffin), with her own career and erotic agendas; the piratical Four Finger Wu (Khigh Dhiegh), who wants Struan's ships to smuggle opium; Macao gambling-syndicate heavies; in-house spies; and Chinese Communists.

About sex, well, yes, Dunross spends a hot night in the cool arms of Casey, who's also almost raped in a boat by the Dunross-despising Gornt, who has meanwhile sent his Eurasian vamp, Orlanda (Julia Nickson), to seduce a horny Bartlett. But these characters save most of their lather for the horses at the Happy Valley Race Track. They never really pant, except around numbered Swiss bank accounts. Sex in this mini-series is parenthetical to revolving credit. Only Four Finger Wu is serious about it, with his mistress, Venus Poon.

Venus Poon! She's almost all that remains of the novel's "jig-jig" spirit. Jig-jig—big business in the novel—is too vulgar for TV, like Pearl on the Step, Flower Heart, Beauteous Box, Jade Gate, Secret Sack, Steaming Stalk, and Golden Gully, all of which refer in the novel to body parts and none of which is mentioned in the mini-series. Novelist Clavell loved this stuff. (He seemed to be saying, "Isn't sex a kind of commodities market? Isn't capitalism a sort of sex crime?") Producer Clavell has desexed his own novel. What we're left with is eight hours of a bunch of bankers and pirates in junks and sampans, in fires and typhoons, in landslides and kidnappings, in bankruptcy and identity crisis. Why should we care who wins or loses? Why not root instead for mainland China?

Without a moral to the story, *Noble House* might at least have been played for laughs. Maybe Raffin thought so, too, because she has her moments, many of them borrowed from Grace Kelly. But Brosnan, stiff as a chopstick, seems to have lost his sense of humor somewhere between *Remington Steele* and the South China Sea. Rhys-Davies is a permanent conniption. Nickson must have been traumatized in early girlhood by *Love Is a Many-Splendored Thing.* Masters will never remind anybody of Michael Douglas. And if you insist on casting Denholm Elliott and John Houseman, give them something substantial to do. I liked the floating-restaurant fire, but the landslides (and the jig-jig) were better in the book.

American Playhouse (WEDNESDAY, FEBruary 17; 9 to 10:30 P.M.; Channel 13) dramatizes a pair of short stories about men, women, children, cows, birds, God, and death in the heartland. The back-to-back effect is surprisingly powerful.

"The Revolt of Mother," by Mary E. Wilkins Freeman—first published, and prescient, at the turn of the century—is about an 1890s farm wife (Amy Madigan) fed up with a husband (Jay O. Sanders) who raises a second, unnecessary barn instead of the new house he promised her when they were married nineteen years before. So one day when he's off buying a horse, she moves the children into the new barn. This is raising consciousness. There's nothing cute about the wife, worn by work to a weary essence. Her husband is as talkative as a totem pole, with as much mobility of expression, until he gets the point and almost weeps. If this sounds corny, just think about where your mother came from, and her mother.

"Pigeon Feathers," of course, is John Updike's. Young David (Christopher Collet) has moved reluctantly to the family farm. Reading H. G. Wells, he breaks out in metaphysical acne: Is there a soul? Where does it hide between the time of the body's dying and the trumpet's sounding? Is there God, or Purpose? His parents—remember George in *The Centaur*?—aren't much help answering these questions, nor is the local minister. Then David is prevailed upon to shoot some pesty pigeons in the barn with his birthday rifle. In their dead feathers he finds God's design. Watching a live bird wing away, his faith, too, exultant, soars: "Maybe we don't die!"

Uplifting as this is, and it *is* uplifting, there's a problem, and not just in Updike's story. A child kills beauty to find truth—and, in fact, the finding is a snare of words, Updike's design, not God's. What we see on television is *not,* however, what we read on the page. On the page, David is a lot more worried about himself than he is about the universe. Listen to Updike's last lines, as the boy inspects his kill: "... and with a feminine, slipping sensation along his nerves that seemed to give the air hands, he was robed in this certainty: that the God who had lavished such craft upon these worthless birds would not destroy His whole Creation by refusing to let David live forever."

That's different. That's irony as much as uplift. That's literature instead of TV.

Baja Oklahoma (SATURDAY, FEBRUARY 20; 8 to 10 P.M.; HBO) is listless where it ought to hop. The Dan Jenkins novel wasn't as good as *Semi-Tough,* but it had some jumping beans. Lesley Ann Warren is an inspired choice to play Juanita Hutchins, the Texas barmaid who wants to write country-and-western songs. Swoosie Kurtz should have more fun than she does as best friend and town slut. Peter Coyote is around to be sensitive again. Anthony Zerbe works hard as D.J. and lech. Emmylou Harris shows up to sing, and so does Willie Nelson, who wrote the music for the title song. Besides, I'm partial to these jukebox sob stories. After watching *Sweet Dreams* one night on cable, with Jessica Lange as Patsy Cline, I decided that's who I was, a C&W prose writer, singing the same old songs wherever they'd let me. In other words, it got me right where the music always does, in the self-pity. But somebody seems to have broken the strings on the guitars of all of these people, and we have to more or less invent our own satisfaction out of the movie's raw materials, which is an imposition. ■

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- Zagat N.Y. Restaurant Survey 1985 & 1986 *"N.Y.C. TOP SEAFOOD REST."*

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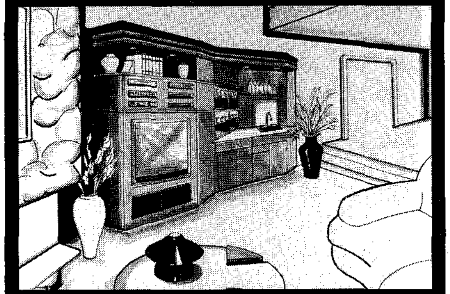

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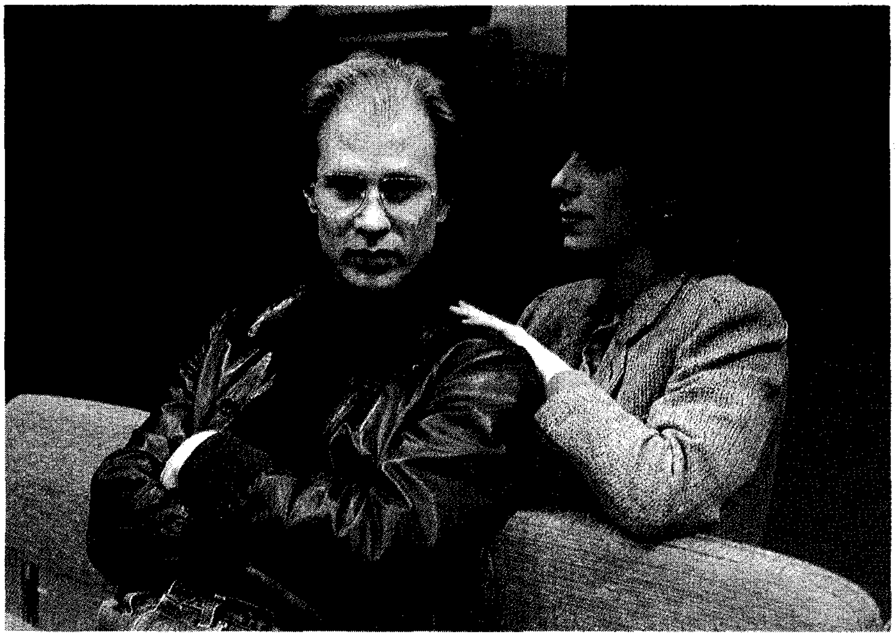
HANGING 'LOOSE'

> "...A picture gallery of the seventies, *Loose Ends* suffers from premature resuscitation, and the production doesn't help..."



OUT OF FOCUS: *Terry Kinney and Jane Kaczmarek in Second Stage's* Loose Ends.

MICHAEL WELLER SPECIALIZES IN SNAPSHOTS of characteristic moments from recent social history. His plays show young idealists, rebels, or mere pranksters getting over their ideals, rebellions, or pranks to settle into middle age as the dust of living begins to settle on them. The snapshots are in black and white, but they are hand-tinted in colors somewhere between droll and garish, whimsical and cute. Very good directors and actors can even make them poignant.

Such a director and actors were not available to the Second Stage revival of **Loose Ends,** the second entry in its Weller retrospective. But the play itself suffers from premature resuscitation. A picture gallery of the 1970s, it concerns Paul and Susan, he a veteran of disillusioning years in the Peace Corps, she a rootless survivor of the late sixties whose unrest has declined into mere restlessness. The two meet briefly and erotically on the beach in Bali, part, reunite, live together, marry, part, and partly reunite again. As important as their relationship are their friendships with various chums and the odd brother, all of whom ring changes on Paul's and Susan's vacillations between Bohemianism and *embourgeoisement.* Whether heading for safe jobs, safe marriages, or something more daring, these young but aging people strive to preserve comradeships that, like their love affairs, become harder and harder to sustain.

Loose Ends marks the stages of the journey into yuppiedom or whatever alternatives a world without causes might be made to yield up. It is about where (loosely speaking) we have been yesterday and might still have one foot stuck today. Consequently, these snapshots seem a bit out of focus, recording as they do an unfinished transition that registers as somewhat of a blur. Or perhaps as one of those "What is wrong with this picture?" teasers. We don't quite know whether we are looking at the past or the present, and the production doesn't help.

The original cast, some eight years ago, headed by Kevin Kline and Roxanne Hart and directed by Alan Schneider, was just about perfect. On top of their acting ability, there was their physical allure, their charm, which we felt could get them through anything. And then there was that charm getting soured and eroded—self-destructing, even. Neither Jane Kaczmarek nor Terry Kinney is an unskilled actor, but Miss Kaczmarek has a long, tense bowstring of a face and an anxious, sibilant voice that rattles on gratingly; Kinney, one of Chicago's Steppenwolves, seems to need a play that is more kinetic, physical, or at least bizarre. He doesn't do anything very wrong, but agonizing simply isn't his thing.

The supporting cast either does shtick, notably Paul Guilfoyle and the already frighteningly mannered and self-indulgent Park Overall, or is plain incompetent, like Bill Kux and especially Jeanne Mori. A curious case is that of Larry Fishburne, a prime portrayer of street blacks, who, cast against type as Doug, the young architect, disastrously jives up and sabotages the part. All this under the heavy, unimaginative direction of Irene Lewis, in scenery by Kevin Rupnik that is unversatile, clichéd (panels opening up in a wall to reveal bits of different vistas), and without the feel of time and place. Candice Donnelly's uninventive costuming is no help, either. *Loose Ends* is not good enough to be revived so soon for its intrinsic value; someday, much later, it may make a pleasing period piece.

I DON'T THINK **Serious Money** SHOULD have been transferred from the Public Theater to Broadway, still less in a partly Americanized version that forfeits even the specious English cachet. Caryl Churchill has a tendency to write plays in conference with her cast and director, but this one is more conference than play. It is, in fact, an overgrown revue skit mocking the financial speculators at London's and New York's stock exchanges, with added jaundiced glances at African and South American wheeler-dealers, and incorporating scarcely fictionalized recent financial scandals in England and the United States, and, for Broadway, even some new references to Wall Street's Black Monday. The scene is LIFFE (the London International Financial Futures Exchange, all too symbolically pronounced "Life") and also Wall Street, with most of the eight principals portraying two or more characters of various degrees of malodorousness drawn with simpleminded parlor leftism.

There is no plot, only situations that coalesce and disperse like iron filings, mostly centering on the shady demise of Jake Todd, a commercial paper dealer, and on the efforts of his unloving but greedy sister, Scilla, to ferret out the

Photograph by Susan Cook.

truth or, preferably, Jake's stash. There are bankers, brokers, arbitrageurs, corporate raiders, white knights, consultants, government inspectors, businessmen and -women enough to keep the semblance of a plot spinning and you head swimming. The text is mostly doggerel, but there are also equally prosaic prose passages and scabrous songs with which to end each act. The dialogue gallops away at considerable speed and even overlaps to dazzle us with its impenetrability, and unless one knows—and cares—a lot about international finance, one may find oneself in the position of an atheist in the temple of Mammon or of a nondancer before the Golden Calf.

Max Stafford-Clark has again directed and added some minor embellishments, such as a barfing bit for Kate Nelligan, who is prettier than her predecessor, Linda Bassett, but much less funny. Most of the newcomers are less good than the British actors they are replacing—Wendell Pierce, Cordelia González, and Michael Wincott egregiously so. As the sinister operator Zackerman, the nerdy John Pankow is miscast; but Melinda Mullins and especially Alec Baldwin are fully up to the Brits. Oddly enough, Allan Corduner, the sole holdover from the original cast, is less good than he was in the English company; still more oddly, he is best playing Americans. If I found the second go easier, it's because, this time, I expected nothing and got just that.

SINCE MARSHALL W. MASON QUIT AS ARtistic director, Circle Rep has fallen on bad days. Under the artistic direction of Tanya Berezin, it has picked plays of increasing worthlessness, and managed, with the last two, *Only You* and now **Cave Life,** to plumb the bottom and beyond. I walked out on *Only You,* but David Steven Rappoport's *Cave Life* is so much more appalling yet that, like the cobra's eye, it held me pinned to my seat. This is the story of Charly—actually, Charleston, so named because her mother, Irene, is a nut about ballroom dancing; but Irene was a nut in other ways as well, tying up Charly and locking her into a closet. No wonder Charly is bonkers, too; a guide at the American Museum of Natural History, she fantasizes a torrid love affair with one of the exhibits, a Neanderthal hunk. It compensates for an unfulfilling marriage to Frank, who has a brain-damaged son, Augie, by his first wife and a genuine affair with Sophronia, one of those nasty European married women who live for adulterous sex.

Poor Charly conducts her imaginary love affair with the Neanderthal, whom she calls Enki (a name the author cribbed from Enkidu in the *Epic of Gilgamesh*), both at home, to the rage of her husband, and in public, to the shock of strangers. She dallies with him on the subway—where she will take her clothes off and assault her fellow riders—has graphic sex with him (which allows the author to introduce male frontal nudity), and is a general pest. Pronounced pregnant by the family doctor, who eats ice cream cones during consultation, Charly goes over the edge, even imagining having cave babies with Enki. She drives Frank totally berserk, while Augie amuses himself by banging toy locomotives together, which makes us lose some of the dialogue, but not nearly enough.

Some samples: "You're the most wonderful thing since my mother untied me when I was eight and took me to the circus." "I was born with three breasts.... You see what you miss by insisting on making love in the dark?" "Madness is to manipulation what Wagner is to chamber music." There is sub-Tarzan talk for Enki, and bad grammar for all: "She can get Augie and I...." Paul Lazarus has directed execrably, so I wouldn't blame the actors (except Robin Bartlett and Randy Danson), but I would the New York Drama League and the Cheryl Crawford, Edward Albee, and Berilla Kerr foundations, which subsidized Rappoport. ■

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PAST PERFECT

"...Louis Malle's *Au Revoir les Enfants* is a great film. Concentrated and precise, it feels right from the first shot..."

JULIEN QUENTIN, THE ELEVEN-YEAR-OLD hero of Louis Malle's **Au Revoir les Enfants** (*Goodbye, Children*), takes the train from Paris back to his Catholic boarding school near Fontainebleau with lipstick smeared on his forehead. It's the winter of 1943–1944, and Julien (Gaspard Manesse), dressed in short pants, has been kissed at the Paris station by his beautiful, silly socialite mother, whom he can't bear to leave. This proud, intelligent child wets his bed at night. Malle remembers the clammy sheets, and also the damp daytime cold that pinches Julien's exposed knees: Julien is a fictionalized version of himself, and the movie is a sober fantasia of the winter in which Malle's youthful pride could have led him to betray a young Jewish boy—a classmate—to the Nazis.

Au Revoir les Enfants is a great film, the most incisive and moving work Malle has done since *Murmur of the Heart* (1971) and *Lacombe, Lucien* (1974), which was also set in the Occupation period. The director's working in France again obviously played a role in his abrupt and stirring return to form. During the decade he spent in America, Malle was not so much an American filmmaker as a European filmmaker abroad, and his movies (*Pretty Baby, Atlantic City, My Dinner With Andre, Crackers,* and *Alamo Bay*), while showing much boldness of subject matter, also demonstrated a pervasive discomfort. In America, Malle's characteristically unstable mixture of perversity and rigorous moral exploration came apart; his films went slack or tightened up. The balance was gone.

From its first shot, *Au Revoir les Enfants* feels right. The movie is concentrated and precise—a little dry, perhaps, but only in the bracing and clarifying way that some of the best Truffaut movies are dry. Events and emotions are merely stated, never overstated. Malle's grasp of the material is so intuitive, so light and easy, that plain statement is enough. There's none of the obvious shaping—producing automatic emotional response—that we take for granted in so many American movies. While watching the picture, an American may feel a pang of regret, a moment of dismay at the thought of our own movies, which, despite greater surface animation and warmth, rarely offer much in the way of an inner life.

In *Au Revoir les Enfants,* the viewer puts things together for himself. Malle creates a series of cool, accurate, finite moments—cool, that is, until the last scene, when the emotions he has been building quietly, and with stealth, suddenly well up and engulf the audience. Malle, who has been hidden in his film, emerges on the soundtrack and speaks four short sentences—sentences that, in context, must be among the most potent bits of narration ever put on film.

A BOY'S OWN STORY: *Gaspard Manesse as a young, fictionalized Malle.*

The movie's larger themes—the dangers of intellectual vanity, the heroism and moral corruptions of the Occupation—become clear only slowly. At first, Malle immerses us in the peculiar wounding melancholy of young boys separated from their parents, the loneliness of group singing and unhappy dreams in the dormitory late at night. The school, an upper-class Catholic *"petit collège,"* is run by monks of decidedly heroic character; their leader, Father Jean, takes literally the Christian responsibility of aiding the defenseless.

On the whole, it's a good place—strict but intellectually distinguished, with haughtily correct teachers implacably molding the boys into a state of classic French toughness, a state the school abets with hardy outdoor exercise and general underfeeding (increased by wartime shortages). But the element most powerfully affecting Malle's memories is the cold—not the bright, brash, sunshiny cold of American winter days but a gray dampness that leaves the boys, in their short pants and socks, perpetually frostbitten and depressed.

As Christmas vacation ends, new boys show up. Among them is Bonnet (Raphaël Fejtö), who is tall for his age, quiet, with large, thick lips that are parted as if in expectation of something—an insult, perhaps. He undergoes the traditional hazing, and Julien looks him up and down coldly. With his imperious stare, his pouty lips, his light-brown hair parted in the middle and falling negligently on either side of his face, Julien has the arrogant ease of someone who knows he's at home. In part, he's faking. This smallish boy, with his shameful secrets, has a long way to go before attaining the easy, cocky masculinity of his older brother, who's also at the school.

When Bonnet's piano-playing is admired by a pretty young female musician and his French compositions receive praise from an icily sarcastic teacher, Julien's pride is challenged. He's provoked, even threatened, by Bonnet's intelligence. The strange boy becomes his rival, so Julien noses around in Bonnet's locker, eager to discover his real identity. As it turns out, the information he finds means nothing to him. He doesn't know what Jews are, but he knows they are hated, so he uses that against Bonnet. What he doesn't realize is that his bright-boy teasing—his offering Bonnet pork pâté on a cracker—is a direct threat to expose him. He has probably always used his brains to make others miserable. He can get away with it; he's his mother's pet.

Intellectual pride in the young is a classic subject of literature and movies in France, where clever, pretentious children and adolescents are seen not as nasty little brats but as an elite of the spirit. In this self-portrait, Malle makes himself far from good or admirable, though he doesn't exaggerate his responsibility for what happens to the Jewish boy, either. (The point is, he might have betrayed him.) *Au Revoir les Enfants* is a portrait of an infantile boy struggling to achieve his first serious friendship. The relationship of the two boys is volatile, unsteady, breaking into fights that fade away with a laugh only to flare up again.

One of Malle's masterstrokes is to make Bonnet not a beautiful angel but distant and rather hard to like. He's awkward and tentative, as if he were afraid of falling into a hole; he's no athlete but cultivates the impression that he's too good for the boys' games. He doesn't warm up to anyone but Julien. We feel some irritation with him, and we can understand why the snooty boys, exaggerating petty differences, would laugh in his face. He really is an outsider, a victim marked by his experience—and thus a temptation to hatred.

The disgusting persecutions of Occupied France, its virulent anti-Semitism, is something the monks want to protect the boys from seeing. While bravely (and illegally) hiding Jews at the school, they try to keep the war at the school's gates. In general, Malle is sparing of period artifacts, and he lets the war seep into the school only gradually and more as a moral atmosphere than as a climate of violence. When two black-uniformed French Fascists march into the school yard, they seem like clowns—and then we realize that the S.S. deputized such clowns all over Europe.

The wealthy boys get gifts from home and trade them to the mangy kitchen boy, Joseph (François Négret), who is also selling stolen provisions from the school on the black market. Malle is trying to do something complex with Joseph that doesn't quite come off. On the one hand, the boys' class attitudes are reprehensible—they treat Joseph, who's clubfooted and unappealing, as a low cur, batting him around at their pleasure (they bat one another around, too, but in a different spirit). On the other hand, the whiny, self-pitying Joseph really *is* a low cur. I think Malle may be saying that he deserves the boys' contempt as a man but not as a member of a different class. In any case, our ambivalence about Joseph, who is not as much a victim as Bonnet but a victim nonetheless, gets resolved a little too abruptly and neatly when he takes vicious revenge—the film's only break into obviousness.

At its best, the movie works with powerful subtlety. Without our quite realizing it, Malle links together the traditional schoolboy clannishness—with its cliques, its power games, its exclusiveness—and Nazism, which is the ultimate bully-boy game, a system of exclusion backed by terror. The Nazis, he is saying, understood the more unpleasant side of French nationalism all too well. The S.S. officer who utters the obscene sentence "These are not Frenchmen; they're *Jews*" knows exactly how powerful an appeal he is making to Frenchmen. The codes the boys believe in conceal a tendency to Fascism. When Julien pulls back and makes friends with Bonnet, it's the beginning of moral awakening for him. Just as pride made him a rival, it now makes him a friend—he feels ennobled by accepting an intelligence equal to his own. Real evil will come, but others, much more powerful, will commit it, and he won't be able to outsmart or defeat it. In the last scene, a burning mortification awaits him. It's January 1944, and the morning light is very gray.

In brief: I'M BEGINNING TO SUSPECT that when James Woods reads a new script, the only thing he notices is whether his part is fat and crazy. As a rule-breaking L.A. police dick in **Cop,** he has some great ranting moments, and he amuses himself considerably in a mock seduction of Lesley Ann Warren, who plays a fluttering-dingbat feminist poet. But this violent mystery-thriller about tracking a serial murderer makes even less sense than Woods's last picture, *Best Seller,* and it plays a dirty trick on the audience: After setting up a great many clues, the movie gives us, as the murderer, a character who hasn't appeared in an earlier scene. . . . Another thriller about a mass murderer, **Shoot to Kill,** is based on one of the most hackneyed and inept screenplays of the decade. Sidney Poitier, now over 60, is a little stiff in a terrible role that has nothing to do with his personality or distinctive skills, and Tom Berenger is unamusingly surly as a backcountry adventurer. Director Roger Spottiswoode, however, shows great imagination in action scenes that range from mountains and snowy woods to an igloo and a ferry and, finally, end up underwater. ■

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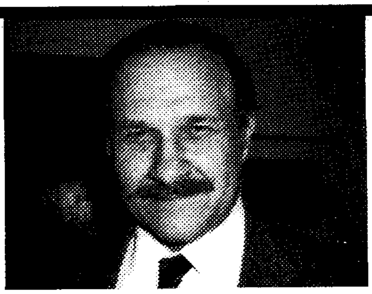

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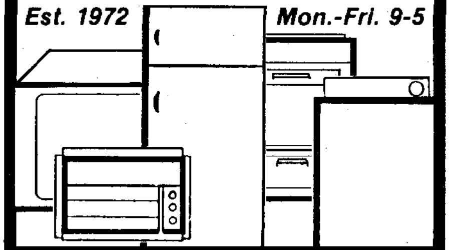

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CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 3/1: *Frida; Trotsky in Mexico.* #2—Through 2/18: "Dance on Film." 2/17–18: *The Boy Friend.* Through 3/3: "Beats and Beatniks." 2/19–21: *Pull My Daisy; The Beat Generation; The Subterraneans.* 2/22: *A Bucket of Blood; Color Me Blood Red; To L.A.…With Lust.* 2/23: *Guns of the Trees; The Queen of Sheba Meets the Atom Man.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 2/17: *The George Raft Story; Pulp.* 2/18: *Women in Love; The Music Lovers.* 2/19–20: *Open City; Women Without Names.* 2/21: *The Canterbury Tales; Medea.* 2/22: *Fixed Bayonets; The Big Red One.* 2/23: *Burn!; Kapo.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 2/18: *The Serpent and the Rainbow.* Beg. 2/19: *Action Jackson.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*The Computer Animation Show.* #2—*Jean de Florette.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—Theater closed for renovations. #2—Theater closed for renovations.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). Program Unavailable.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Wall Street.* #2—*Empire of the Sun.* #3—*For Keeps.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 2/17: *Little Women* (1933); *Pride and Prejudice.* 2/18: *Summertime; Three Coins in the Fountain.* 2/19–20: *Mr. Skeffington; In This Our Life.* 2/21: *Ninotchka; Grand Hotel.* 2/22: *Ivan the Terrible, Part I; Ivan the Terrible, Part II.* 2/23: *The Fugitive Kind; One-Eyed Jacks.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 2/17–18: *The Whistle Blower; The Fourth Protocol.* 2/19–20: *Wish You Were Here; Personal Services.* 2/21: *Buffet Froid; Beau Pere.* 2/22–23: *Autumn Sonata; Persona.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Five Corners.* #2—*Good Morning, Vietnam.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*School Daze.* #2—*The Dead.* #3—*Hope and Glory.* #4—*Housekeeping.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Satisfaction.* #2—*The Serpent and the Rainbow.* #3—*Shoot to Kill.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Broadcast News.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Good Morning, Vietnam.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Moonstruck.* #2—*She's Having a Baby.* #3—*Julia and Julia.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Action Jackson.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Moonstruck.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Broadcast News.* #2—*Action Jackson.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Cop.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Wall Street.* #2—*School Daze.* #3—Program Unavailable. #4—*Throw Mama From the Train.* #5—*Empire of the Sun.* #6—*Satisfaction.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Shoot to Kill.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *The Serpent and the Rainbow.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Raw.* **EMBASSY 3**—*Julia and Julia.* **EMBASSY 4**—*Fatal Attraction.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Return of the Living Dead II.* #2—*Three Men and a Baby.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *She's Having a Baby.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Good Morning, Vietnam.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Cop.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Distant Harmony.* **CARNEGIE SCREENING ROOM—**(757-2131). *Ludwig.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Moonstruck.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). Through 2/18: *Crazy Moon.* Beg. 2/19: *The Dead.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). Through 2/18: *Cry Freedom.*

47. BIOGRAPH—57th St. east of Broadway (582-4582).Opening 2/19: "The 10 Best New York Films": *Easter Parade; A Tree Grows in Brooklyn* (1945); *Hannah and Her Sisters; West Side Story; Rear Window.* 2/20: *Miracle on 34th Street* (1947); *The French Connection* (1971); *Arthur; The Godfather Part II; Annie Hall.* 2/21–23: *The Thin Man; Libeled Lady.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Travelling North.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *The Grand Highway.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Shoot to Kill.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Five Corners.* **CORONET—***Broadcast News.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Jean de Florette; Manon of the Spring.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Au Revoir Les Enfants. (Good-bye, Children.)* **CINEMA II—**(753-0774). *Good Morning, Vietnam.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Ironweed.* #2—(832-2720). *Satisfaction.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Empire of the Sun.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*She's Having a Baby.* #2—*Julia and Julia.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 2/18: *The Lonely Passion of Judith Hearne.* Opening 2/19: *A Month in the Country.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Unbearable Lightness of Being.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Satisfaction.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*School Daze.* #2—*Moonstruck.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Action Jackson.* #2—*Cop.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *She's Having a Baby.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—Through 2/18: *Half of Heaven.* Opening 2/19: *High Tide.* #2—*My Life as a Dog.* #3—*Melo.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*The Family.* #2—*Sammy and Rosie Get Laid.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Shoot to Kill.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Broadcast News.* #2—*Three Men and a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Moonstruck.* #2—*The Dead.* #3—*The Last Emperor.* #4—*Ironweed.* #5—*Good Morning, Vietnam.* #6—*A Tiger's Tale.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Serpent and the Rainbow.* #2—*Empire of the Sun.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *School Daze.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Satisfaction.* #2—*Action Jackson.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Raw.* #2—*Action Jackson.* #3—*The Serpent and the Rainbow.* #4—*School Daze.* #5—*Shoot to Kill.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Shoot to Kill.* #2—*Action Jackson.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members; $22, nonmembers, single tickets, $5, members; $6, nonmembers. "Iran: A Cinema in Exile." 2/19 at 3 and 7: *Tall Shadows of the Wind* (1978), dir. Bahman Farmanara; *Boasting* (1974).

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (718-780-5295). $5; senior citizens and students $4; children $3. 2/20–21 at 1: *Far From the Madding Crowd* (1967, Great Britain), dir. John Schlesinger, with Julie Christie and Peter Finch.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 4/24: "Black American Cinema: Images of a Culture." 2/18 at 2: *Body and Soul* (1924); *Murder in Harlem* (1935), both dir. Oscar Micheaux, guest speaker Pearl Bowser, film historian.

CATSKILL CENTER FOR PHOTOGRAPHY, INC.—59A Tinker St., Woodstock, N.Y. (914-679-9957). $5. 2/6–3/13: "You Won't See This on MTV: Artist's Music Videos." A month-long video exhibit of enlarged video stills and continuous video tape includes videos by Julia Heyward, Bill Viola, Paul Dougherty, Michael Smith, and Dana Birnbaum. 2/6 at 8: A live presentation by show curator Robin White and screenings of works by Michael Owen.

CINEMA ITALIA—ROBERTO ROSSELLINI—Carnegie Screening Room, 887 Seventh Ave. at 57th (975-0217). Through 2/25: Screening of the original uncut version of *Ludwig* (1973), dir. Luchino Visconti, with Romy Schneider and Helmut Berger.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 2/17 at 8: Screenings by Douglas Sirk and Kenneth Anger: *All That Heaven Allows* (1955), dir. Sirk, with Jane Wyman and Rock Hudson; *The Inauguration of the Pleasure Dome* (1954), dir. Anger with Curtis Harrington. 2/18 at 8: "The Kuchar Brothers Festival": *I Was A Teenage Rumpot* (1957); *Lust For Ecstasy* (1963), presented by Mike Kuchar. 2/19 at 8: *Fable For a New Age* (1985); *Tales of the Bronx* (1967); and *Light Sketches* (1967), all dir. Mike Kuchar. 2/20 at 11: "Films for Kids": "Monkee Business": *Curious George Goes to the Hospital; The Monkey and the Organ Grinder; The Monkey and the Crab;* at 8: *Weather Diary I* (1986), dir. George Kuchar. 2/21 at 8: "From Manila": *The Yawn; The Enemy; Sketches,* all dir. Raymond Red. 2/22 at 8: "From Japan": *The Man Who Left His Will on Film* (1970), dir. Nagisa Oshima. 2/23 at 8: *Caught* (1949), dir. Max Ophuls, with James Mason and Barbara Bel Geddes.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). $3.50. "Opera On Film." 2/23 at 7:30: *The Magic Flute* (1975), dir. Ingmar Bergman, with Ulric Cold and Josef Kostlinger.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 2/17–18: *Samuel Beckett: Silence to Silence* (1986), dir. Sean O'Mordha. 2/23–24 at 12:30, 3:15, 6, and 8:45: *The Decline of the American Empire* (1986), dir. Denys Arcand.

GLOBAL VILLAGE—454 Broome St. (966-7526). $4. Through 2/26: "The Endangered Documentary and Other Species." 2/19 at 8: *Portraits of Anorexia,* dir. Wendy Zheutlin; *To a Safer Place,* dir. Beverly Shaffer. 2/20 at 7 and 9:30: *Making the News Fit,* dir. Beth Sanders; *Vietnam Vets: Dissidents for Peace,* dir. Ying Ying Wu; *Crossing Borders: A Jewish Witness for Peace,* dir. Robert Rosenburg and Tami Gold, who will be present for both screenings.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 2/28: "Ant Farm Video 1971–77," a retrospective of the video collective. Through 2/28: "Part II," *The Eternal Frame* (1975), dir. T. R. Uthco; *Off-Air Australia* (1976).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." All films in Japanese, Eng. subtitles. 2/19 at 6:30: *Outcast* (1948), with Ryo Ikebe; at 8:30: *Clouds at Twilight* (1956), with Shinji Tanaka. 2/22 at 6:30: *Distant Clouds* (1955); at 8:30: *The Blossoming Port* (1943). 2/23 at 6:30: *A Japanese Tragedy* (1953), with Yuko Mochizuki.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Extant Work, includes *Keysnow/Let It Be* (1970), dir. Steina and Woody Vasulka; *Family Diary (Notes For Journal)* (1970), dir. Michel Auder; *Vertical Roll* (1972), dir. Joan Jonas; *Document* (1972), dir. Lynda Benglis; *Television Delivers People* (1973), dir. Richard Serra.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-780-5298). $3. 2/17 at 9: *Atomic Cafe* (1982), dir. Kevin and Pierce Rafferty and Jayne Loader.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 2/19 at 8: "Canadian Group Program No. 1." Screenings of work from the Funnel Experimental Centre includes: *Cartouche* (1987), dir. Mark Cartmell; *Somewhere Between* (1984), dir. Phil Hoffman; *Primiti Too Taa* (1986), dir. Ed Ackerman and Colin Morton; and *Her Soil is Gold* (1985), dir. Mike Hoolboom. 2/20 at 8: Screenings of works by Dominic Angerame including *Freedom's Skyway* (1980); *A Ticket Home* (1981); and *The Mystery of Life as Discovered in Los Angeles* (1982).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 3/1: "WNET Thirteen: 25 Years on the Air." Featuring over 100 hours of programs representing achievement in News, Public Affairs, The Arts, and Children's programming. Sats. at 12:30 and 2:30: screening of *Peter Pan* (1960), with Mary Martin. Through 3/1: "The New York World Television Festival", screenings of 27 award-winning productions, including London Weekend Television's *The South Bank Show.* 2/23 at 5:30: the first of three seminars featuring Eric Sevareid, who will discuss his distinguished career.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 3/8: "Cinecitta: Fifty Years." 2/18 at 2:30: *La sfida* (1958), dir. Francseco Rosi, with José Suarez; at 6: *Gli innamorati* (1956), dir. Mauro Bolognini, with Franco Interlenghi. 2/19 at 2:30: *Ercole alla conquista di Atlantide* (1961), dir. Vittorio Cottafavi, with Reg Park; at 6: *La classe operaia va in paradiso* (1972), dir. Elio Petri, with Gian Maria Volonte. 2/20 at 2: *Le avventure di Pinocchio* (1972), dir. Luigi Comencini, with Nino Manfredi; at 5: (See 2/16 at 6). 2/21 at 2: (See 2/19 at 2:30); at 5: (See 2/18 at 2:30). 2/22 at 2:30: (See 2/20 at 2); at 6: *Il deserto dei Tartari* (1976), dir. Valerio Zurlini, with Vittorio Gassman. 2/23 at 2:30: (See 2/19 at 6); at 6: *Vogliamo i colonelli* (1973), dir. Mario Monicelli, with Ugo Tagnazzi. **Titus Theater 2:** 2/18 at 3: "In Memorium": Peter Gimbel, *Andrea Doria* (1981); at 7: *Blue Water, White Death* (1971), both dir. Gimble. 2/19 at 3 and 6:30: "In Memorium": Madeleine Carroll, *The 39 Steps* (1935), dir. Alfred Hitchcock. 2/20 at 2:30 and 5:30: "In Memorium": Pal Gabor, *Angi Vera* (1979), dir. Gabor, with Veronika Papp. 2/22 at 6:30: "Video Viewpoints": *Not a Jealous Bone,* dir. Cecilia Condit.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 2/17–18 and 2/22 at 8, 2/19–20 at 8 and 9:45, and 2/21 at 3, 5, and 7: *The Whales of August* (1987, U.S.), dir. Lindsay Anderson, with Lillian Gish and Bette Davis. 2/23 at 7:30: *The Awful Truth* (1937, U.S.), dir. Leo McCarey, with Irene Dunne and Cary Grant; at 9:15: *Make Way for Tomorrow* (1937, U.S.), dir. Leo McCarey, with Beulah Bondi and Victor Moore.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (221-7676). Free. Through 2/25: "Meet the Makers." 2/18: Joan Braderman screens *Joan Does Dynasty* (1986); *Tell Them For Us: Made in Nicaragua* (1985), dir. with Joan Lurie. 2/18 at noon: "When push comes to Shove: The Civil Rights Movement": *The Streets of Greenwood* and *The Fayette Story.* 2/23 at noon: "Early Black Films": *Cabin in the Sky* (1943), dir. Vincente Minnelli, with Lena Horne and Ethel Waters; at 2:30: "Collector's Choice: Third World Independent Features: *Harvest: 3,000 Years.*

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 3/6: (C)Overt: Richard Baim presents a multi-media installation based upon his investigation of the International Exposition; Julia Scher presents *Public Travel Area*, a multi-media video installation based on modern surveillance equipment.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 2/25 at 6, 8, and 10: *Los Ambiciosos* (1959), dir. Luis Bunuel, with Gerard Philipe and Maria Felix.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 3/26: "Films and Video: 6 Photographers." 2/20: Screenings by Bruce Conner: *A Movie* (1958); *Cosmic Ray* (1961); *Report* (1963); *Valse Triste* (1978).

ST. ANN'S—157 Montague St., Brooklyn Heights (718-834-8794). $5. Through 2/20: "Wasteland: Troubled Youth." 2/19 at 8: *Seventeen* (1982, U.S.), dir. Joel DeMott and Jeff Kreines. 2/20 at 8: *28 Up* (1985, Great Britain), dir. Michael Apted.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $4, members; $5, non-members. "Jazz On Film." 2/21 at 2: *Chicago Blues*, with Muddy Waters and Junior Wells; *Jazz Hoofer; The International Sweethearts of Rhythm.*

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Film Series '88." 2/20 at 8: "Program 10: The Documentary," *How the Myth was Made* (1978), dir. George Stoney.

THEATER THREE—412 Main St, Port Jefferson (516-473-0136). $3. 2/22 at 8: *Careful He Might Hear You* (1984, Australia), dir. Carl Schultz, with Wendy Hughes and Robin Nevin.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." 2/13–28: Screenings by black independent filmmaker St. Clair Bourne includes *Black Journal* (1973); *Let the Church Say Amen!* (1973); *In Motion: Amiri Baraka* (1982); and *The Black and the Green* (1982). Through 3/30 at the Equitable Center Branch, 787 7th Ave: "Video Art: Expanded Forms," an exhibition of recent developments in video art, featuring works by Judith Barry and Joan Jonas.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). "Lens on Israel: Society Through its Cinema." 2/21 at 7:30: *Nadia* (1986), dir. Amnon Rubinstein, with guest speaker Dr. Ian Lustig, assoc. professor of government, Dartmouth College, author of *Arabs in the Jewish State.*

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Shoot to Kill.* #2—*The Serpent and the Rainbow.* #3—*Action Jackson.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Shoot to Kill.* #2—*She's Having a Baby.* #3—*Ironweed.* #4—*Moonstruck.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Shoot to Kill.* #2—*She's Having a Baby.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*She's Having a Baby.* #2—*Shoot to Kill.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Action Jackson.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Shoot to Kill.* #2—*Action Jackson.* #3—*The Serpent and the Rainbow.* #4—*Satisfaction.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 2/18: *The Serpent and the Rainbow.* Beg. 2/19: *Action Jackson.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Serpent and the Rainbow.* #2—*Raw.* #3—*Cop.* #4—*Three Men and a Baby.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Action Jackson.* #2—*School Daze.* #3—*The Serpent and the Rainbow.* #4—*Satisfaction.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*School Daze.* #2—*Shoot to Kill.* #3—*Action Jackson.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.* #3—*Throw Mama From the Train.* #4—*Fatal Attraction; Batteries Not Included.* #5—*The Last Emperor.* #6—*Raw.* #7—*Shoot to Kill.* #8—*School Daze.* #9—*Action Jackson.* #10—*She's Having a Baby.* #11—*For Keeps.* #12—*Good Morning, Vietnam.* #13—*Moonstruck; Satisfaction.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Shoot to Kill.* #2—*Good Morning, Vietnam.* #3—*Wall Street.* #4—*Ironweed.* #5—Through 2/18: *Throw Mama From the Train.* Beg. 2/19: *Cry Freedom.* #6—*Three Men and a Baby.* #7—*For Keeps.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Good Morning, Vietnam.* #2—*Fatal Attraction.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*She's Having a Baby.* #2—*Broadcast News.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Shoot to Kill.* #2—*Satisfaction.* #3—*The Serpent and the Rainbow.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Ironweed.* #2—*The Last Emperor.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Serpent and the Rainbow.* #2—*School Daze.* #3—*Satisfaction.* #4—*Action Jackson.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Serpent and the Rainbow.* #2—*Action Jackson.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Action Jackson.* #2—*School Daze.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Satisfaction.* #2—*Action Jackson.* #3—*Moonstruck.* #4—*The Serpent and the Rainbow.* #5—*She's Having a Baby.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Ironweed.* #2—*Moonstruck.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Return of the Living Dead Part II; Cinderella.* #2—*Wall Street.* #3—*Action Jackson.* #4—*Moonstruck.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Broadcast News.* #2—*Shoot to Kill.* #3—*Satisfaction.* #4—*Good Morning, Vietnam.* #5—*The Serpent and the Rainbow.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Ironweed.* #2—*She's Having a Baby.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Raw.* #2—*Shoot to Kill.* #3—*The Serpent and the Rainbow.* #4—*Throw Mama From the Train.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*She's Having a Baby.* #2—*The Serpent and the Rainbow.* #3—*Moonstruck.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Action Jackson.* #2—*Ironweed.* #3—*Cop.* #4—*For Keeps.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Good Morning, Vietnam.* #2—*Satisfaction.* #3—*Shoot to Kill.* #4—*Moonstruck.* #5—*Shoot to Kill.* #6—*Ironweed.* #7—*The Last Emperor.* #8—*Three Men and a Baby.* #9—Through 2/18: *Cop.* Beg. 2/19: *Cry Freedom.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Action Jackson.* #2—*Shoot to Kill.* #3—*Satisfaction.* #4—*The Serpent and the Rainbow.* #5—*Moonstruck.* #6—*She's Having a Baby.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Good Morning, Vietnam.* #2—*The Dead.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*School Daze.* #2—*Shoot to Kill.* #3—*Action Jackson.* #4—*The Serpent and the Rainbow.* #5—Through 2/18: *Three Men and a Baby.* Beg. 2/19: *The Untouchables.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Satisfaction.* #2—*Three Men and a Baby.* #3—*Wall Street.* #4—Through 2/18: *Shoot to Kill.* Beg. 2/19: *The Untouchables.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Satisfaction.* #2—*The Serpent and the Rainbow.* #3—*Shoot to Kill.* #4—*Action Jackson.* #5—*School Daze.* #6—*Moonstruck.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Ironweed.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Shoot to Kill.* #4—*The Dead.*

303. CORONA—PLAZA—(639-7722). Through 2/18: *Action Jackson.* Beg. 2/19: *Fatal Attraction.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Good Morning, Vietnam.* #2—*The Last Emperor.* #3—*Broadcast News.* #4—*The Serpent and the Rainbow.* #5—Program Unavailable. #6—Program Unavailable. #7—*Three Men and a Baby.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*She's Having a Baby.* #2—*Ironweed.* #3—*The Serpent and the Rainbow.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Action Jackson.* #2—*Satisfaction.* #3—*School Daze.* #4—*The Serpent and the Rainbow.*

307. FLUSHING—UTOPIA—(454-2323). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Julia and Julia.* #2—*Fatal Attraction; Cinderella.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Satisfaction.* #2—*The Last Emperor.* #3—*Good Morning, Vietnam.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Broadcast News.* #2—*The Dead.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Moonstruck.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Action Jackson.* #2—*Shoot to Kill.* #3—*School Daze.* #4—*Action Jackson.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Action Jackson.* #2—*Good Morning, Vietnam.* #3—*Satisfaction.* #4—*Shoot to Kill.* #5—*The Serpent and the Rainbow.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 2/18: *Three Men and a Baby.* Beg. 2/19: *Action Jackson.* #2—*Satisfaction.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Shoot to Kill.* #2—*School Daze.* #3—*The Serpent and the Rainbow.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Moonstruck.* #2—*She's Having a Baby.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*Satisfaction.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Action Jackson.* #2—*School Daze.*

320. REGO PARK—DRAKE—(457-4002). Through 2/18: *Empire of the Sun; Batteries Not Included.* Beg. 2/19: *Wall Street.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Three Men and a Baby.* #2—*Fatal Attraction.*

401. NEW DORP—HYLAN—(351-6601). #1—*Moonstruck.* #2—*She's Having a Baby.*

402. NEW DORP—LANE—(351-2110). Program Unavailable.

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Satisfaction.* #2—*The Serpent and the Rainbow.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Moonstruck.* #2—*Satisfaction.* #3—*Action Jackson.* #4—*Shoot to Kill.* #5—*The Serpent and the Rainbow.* #6—*Shoot to Kill.* #7—*Three Men and a Baby.* #8—*For Keeps.* #9—*School Daze.* #10—*Good Morning, Vietnam.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Last Emperor.* #2—*Shoot to Kill.*

501. BELLMORE—MOVIES—(783-7200). Through 2/18: *Empire of the Sun; Cinderella.* Beg. 2/19: *Wall Street.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Broadcast News.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Action Jackson.* #2—*Satisfaction.* #3—*School Daze.* #4—Through 2/18: *Cop.* Beg. 2/19: *Prison.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Shoot to Kill.* #4—*Satisfaction.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Satisfaction.* #2—*The Serpent and the Rainbow.* #3—*Three Men and a Baby.* #4—*She's Having a Baby.* #5—*Shoot to Kill.* #6—*Moonstruck.* #7—*School Daze.* #8—*Good Morning, Vietnam.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Ironweed.* #2—*Satisfaction.* #3—Through 2/18: *The Serpent and the Rainbow.* Beg. 2/19: *Cry Freedom.*

507. HEWLETT—HEWLETT—(791-6768). *Shoot to Kill.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Action Jackson.* #2—*Three Men and a Baby.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Shoot to Kill.* #2—*The Dead.* #3—Through 2/18: *The Serpent and the Rainbow.* Beg. 2/19: *Cry Freedom.* #4—*Satisfaction.* #5—*She's Having a Baby.* #6—*Moonstruck; Cinderella.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.* #3—*She's Having a Baby.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Wall Street.* #2—*Broadcast News.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*She's Having a Baby.* #2—*Moonstruck.* #3—*Shoot to Kill.* #4—*Ironweed.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 2/18: *Fatal Attraction; Batteries Not Included.* Beg. 2/19: *Three Men and a Baby.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Ironweed.* #2—*Satisfaction.* #3—*The Dead.* #4—*Broadcast News.*

515. MALVERNE—TWIN—(599-6966). #1—*Throw Mama From the Train.* #2—*Wall Street.*

516. MANHASSET—MANHASSET—(627-7887). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.* #3—*Broadcast News.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Action Jackson.* #2—*Moonstruck.* #3—*Three Men and a Baby.* #4—*Satisfaction.* #5—*School Daze.* #6—*Good Morning, Vietnam.* #7—Through 2/18: *The Serpent and the Rainbow.* Beg. 2/19: *Cry Freedom.* #8—*She's Having a Baby.* #9—Through 2/18: *Cop.* Beg. 2/19: *Prison.*

518. MASSAPEQUA—PEQUA—(799-6464). *Shoot to Kill.*

519. MERRICK—TWIN—(546-1270). #1—*Broadcast News.* #2—*Shoot to Kill.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Broadcast News.* #2—*The Serpent and the Rainbow.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Action Jackson.* #2—*Wall Street.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Satisfaction.* #2—*Empire of the Sun.* #3—*Shoot to Kill.* #4—*The Serpent and the Rainbow.* #5—*Moonstruck.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Last Emperor.* #2—*The Dead.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Last Emperor.* #2—*Broadcast News.* #3—*Ironweed.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Good Morning, Vietnam.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Ironweed.* #2—*The Serpent and the Rainbow.* #3—*The Last Emperor; Cinderella.* #4—*School Daze.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*Good Morning, Vietnam.* #8—*Raw.* #9—*Batteries Not Included; Fatal Attraction.* #10—*Action Jackson.* #11—*Shoot to Kill.* #12—*Moonstruck.* #13—*She's Having a Baby; Satisfaction.*

531. WANTAGH—WANTAGH—(781-6969). *Throw Mama From the Train; Batteries Not Included.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Action Jackson.* #2—Through 2/18: *The Serpent and the Rainbow.* Beg. 2/19: *Prison.* #3—*Satisfaction.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*Manon of the Spring.* #3—*Dark Eyes.* #4—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*School Daze.* #2—*Ironweed.* #3—*Satisfaction.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.* #3—Through 2/18: *The Serpent and the Rainbow.* Beg. 2/19: *Cry Freedom.*

602. BAY SHORE—CINEMA—(665-1722). *Action Jackson.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*The Dead.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Throw Mama From the Train.* #2—*She's Having a Baby.* #3—*Three Men and a Baby.* #4—*Satisfaction.* #5—*School Daze.* #6—*Ironweed.* #7—*Shoot to Kill.* #8—*Batteries Not Included; Cop.* #9—*Good Morning, Vietnam.* #10—*Moonstruck.* #11—*The Serpent and the Rainbow.* #12—*Action Jackson.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*She's Having a Baby.* #2—*Raw; Throw Mama From the Train.* #3—*Action Jackson.* #4—*Ironweed.* #5—*Three Men and a Baby.* #6—*Shoot to Kill.* #7—*The Serpent and the Rainbow.* #8—*Batteries Not Included; Fatal Attraction.* #9—*Broadcast News.* #10—*Good Morning, Vietnam.* #11—*Moonstruck.* #12—*Satisfaction; School Daze.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Wall Street.* #2—*Cop; Cinderella.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Shoot to Kill.* #2—*Action Jackson.* #3—*Satisfaction.* #4—*Moonstruck.* #5—*She's Having a Baby.* #6—*Ironweed.* #7—*The Serpent and the Rainbow.* #8—*Good Morning, Vietnam.*

611. CORAM—PINE—(698-6442). #1—*Wall Street.* #2—*Three Men and a Baby.* #3—*Throw Mama From the Train; Cinderella.* #4—*Fatal Attraction.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Last Emperor.* #2—*Moonstruck.* #3—*The Dead.* #4—*Ironweed.* #5—Through 2/18: *Broadcast News.* Beg. 2/19: *Cry Freedom.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—Program Unavailable.

616. HUNTINGTON—SHORE—(421-5200). #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.* #3—*Broadcast News.* #4—*Three Men and a Baby.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moonstruck.*

618. ISLIP—ISLIP—(581-5200). #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.* #3—*Satisfaction.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Broadcast News.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 2/18: *Throw Mama From the Train.* Beg. 2/19: *For Keeps.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Moonstruck.* #2—*stst* #3—*She's Having a Baby.* #4—*Broadcast News.* #5—*For Keeps.* #6—*Shoot to Kill.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 2/18: *Cinderella; Throw Mama From the Train.* Beg. 2/19: *Nuts.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*She's Having a Baby.* #2—*Moonstruck.* #3—*Moonstruck.* #4—*Satisfaction.* #5—*School Daze.* #6—*The Serpent and the Rainbow.* #7—*Shoot to Kill.* #8—*Shoot to Kill.* #9—*Good Morning, Vietnam.* #10—*Three Men and a Baby.* #11—Through 2/18: *For Keeps.* Beg. 2/19: *Cry Freedom.* #12—*Ironweed.* #13—*Action Jackson.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 2/18: *Throw Mama From the Train.* Beg. 2/19: *The Untouchables.* #2—Through 2/18: *Cop; Raw.* Beg. 2/19: *Hope and Glory.* #3—*Broadcast News.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Shoot to Kill.* **WEST**—*The Last Emperor.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 2/18: *Maurice.* Beg. 2/19: *King Lear.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Serpent and the Rainbow.* #2—*She's Having a Baby.* #3—*Shoot to Kill.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Satisfaction.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Good Morning, Vietnam.* #2—*Satisfaction.* #3—*She's Having a Baby.* #4—Through 2/18: *The Serpent and the Rainbow.* Beg. 2/19: *Broadcast News.* #5—*Shoot to Kill.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*She's Having a Baby.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Three Men and a Baby; Batteries Not Included.* #2—*Shoot to Kill; Cinderella.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Moonstruck.* #2—*Good Morning, Vietnam.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 2/18: *Broadcast News.* Beg. 2/19: *Satisfaction.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Ironweed.* #2—*Satisfaction.* #3—*The Last Emperor.*

704. HARRISON—CINEMA—(835-5952). *Shoot to Kill.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Broadcast News.* #2—*The Serpent and the Rainbow.* #3—*Empire of the Sun.* #4—*Action Jackson.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Shoot to Kill.* #2—*She's Having a Baby.* #3—*Broadcast News.* #4—*Three Men and a Baby.* #5—*Action Jackson.* #6—*Good Morning, Vietnam.* #7—*Moonstruck.* #8—*The Serpent and the Rainbow.* #9—*Ironweed.* #10—*Satisfaction.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Dead.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Good Morning, Vietnam.* #2—*Satisfaction.* #3—*Action Jackson.* #4—*Broadcast News.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Satisfaction.* #2—Through 2/18: *The Serpent and the Rainbow.* Beg. 2/19: *Cry Freedom.* #3—*She's Having a Baby.* #4—*Shoot to Kill.* #5—*Broadcast News.*

710. MOUNT VERNON—PARKWAY—(664-3311). *The Glass Menagerie.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*The Serpent and the Rainbow.* #2—*Action Jackson.*

712. NEW ROCHELLE—TOWN—(632-9700). *Moonstruck.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Throw Mama From the Train.* #2—*For Keeps.* #3—*Fatal Attraction.*

714. PEEKSKILL—BEACH—(737-6262). #1—Through 2/18: *Cop.* Beg. 2/19: *The Untouchables.* #2—*Three Men and a Baby.* #3—*Wall Street.* #4—*Moonstruck.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Good Morning, Vietnam.* #2—*Satisfaction.* #3—*Action Jackson.* #4—*She's Having a Baby.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Shoot to Kill.*

718. RYE—RYE RIDGE—(939-8177). #1—Program Unavailable. #2—*She's Having a Baby.*

719. SCARSDALE—FINE ARTS—(723-6699). Program Unavailable.

720. SCARSDALE—PLAZA—(725-0078). Program Unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Action Jackson.* #2—*Satisfaction.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Wall Street.* #2—*Good Morning, Vietnam.* #3—*Good Morning, Vietnam.* #4—*Moonstruck.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Broadcast News.* #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable. #5—Program Unavailable. #6—*She's Having a Baby.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*School Daze.* #2—*The Serpent and the Rainbow.* #3—*Shoot to Kill.* #4—Program Unavailable. #5—*For Keeps.* #6—*Ironweed.* #7—*The Last Emperor.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 2/18: *Empire of the Sun.* Beg. 2/19: *The Untouchables.* #2—Through 2/18: *Wall Street.* Beg. 2/19: *Three Men and a Baby.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*The Serpent and the Rainbow.* #4—*Good Morning, Vietnam.* #5—*Throw Mama From the Train.*

755. NEW CITY—TOWN—(634-5100). #1—*Satisfaction.* #2—*Moonstruck.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Good Morning, Vietnam.* #2—*Action Jackson.*

757. NYACK—CINEMA EAST—(358-6631). *Shoot to Kill.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*She's Having a Baby.* #2—*Satisfaction.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Moonstruck.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Good Morning, Vietnam.*

762. SPRING VALLEY—PIX—(425-6902). #1—*She's Having a Baby.* #2—*Ironweed.*

763. STONY POINT—9 W—(942-0303). *For Keeps; Cinderella.*

764. SUFFERN—LAFAYETTE—(357-6030). *Three Men and a Baby.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Ironweed.* #2—*The Serpent and the Rainbow.*

801. DANBURY—CINE—(743-2200). #1—*Satisfaction.* #2—*Good Morning, Vietnam.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Three Men and a Baby.* #2—*The Last Emperor.*

803. DANBURY—PALACE—(748-7496). #1—*She's Having a Baby.* #2—*Shoot to Kill.* #3—*Action Jackson.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Shoot to Kill.* #2—*Three Men and a Baby.*

806. FAIRFIELD—COUNTY—(334-1411). *The Serpent and the Rainbow.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Dead.* #2—*The Serpent and the Rainbow.*

808. GREENWICH—PLAZA—(869-4030). #1—*Broadcast News.* #2—*The Last Emperor.* #3—*Ironweed.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Good Morning, Vietnam.* #2—*Ironweed.*

810. NORWALK—CINEMA—(838-4504). #1—*Broadcast News.* #2—*School Daze.*

811. NORWALK—NORWALK—(866-9202). *The Serpent and the Rainbow.*

812. RIDGEFIELD—CINEMA—(438-3338). *Three Men and a Baby.*

813. SOUTH NORWALK—SONO—(866-9202). Through 2/25: *The Dead.*

814. SPRINGDALE—STATE—(325-0250). Program Unavailable.

815. STAMFORD—AVON—(324-9205). #1—*Action Jackson.* #2—*School Daze.*

816. STAMFORD—CINEMA—(324-3100). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Shoot to Kill.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Satisfaction.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Ironweed.* #2—*The Serpent and the Rainbow.* #3—*Satisfaction.* #4—*Cop.* #5—*Shoot to Kill.* #6—*Three Men and a Baby.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Empire of the Sun.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Ironweed.* #2—*She's Having a Baby.* #3—(227-9619). *The Last Emperor.* #4—(226-6666). *Good Morning, Vietnam.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Shoot to Kill.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.* #3—*Action Jackson; Batteries Not Included.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Satisfaction.* #2—*Good Morning, Vietnam.*

902. JERSEY CITY—STATE—(653-5200). #1—*School Daze.* #2—*Shoot to Kill.* #3—*Action Jackson.* #4—*The Serpent and the Rainbow.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*She's Having a Baby.* #2—*Satisfaction.* #3—*The Serpent and the Rainbow.* #4—*School Daze.* #5—*Three Men and a Baby.* #6—*Ironweed.* #7—*For Keeps.* #8—*The Last Emperor.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Moonstruck.* #2—*Action Jackson.* #3—*Broadcast News.* #4—*Good Morning, Vietnam.* #5—*Shoot to Kill.* #6—*The Dead.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Program Unavailable.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Action Jackson.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Raw.* #2—*The Serpent and the Rainbow.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Satisfaction.*

913. IRVINGTON—CASTLE—(372-9324). #1—Program Unavailable. #2—Program Unavailable.

914. LIVINGSTON—COLONY—(992-0800). *Good Morning, Vietnam.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Last Emperor.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Fatal Attraction.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Three Men and a Baby.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Action Jackson.* #2—*Lou, Pat, and Joe D.* #3—*School Daze.*

919. NUTLEY—FRANKLIN—(667-1777). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Ironweed.* #2—*The Dead.* #3—*Wall Street.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Satisfaction.* #2—*Broadcast News.* #3—*She's Having a Baby.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Throw Mama From the Train; Cinderella; Batteries Not Included.*

931. CRANFORD—CRANFORD—(276-9120). #1—*The Serpent and the Rainbow.* #2—*Moonstruck.*

932. ELIZABETH—ELMORA—(352-3483). *Fatal Attraction.*

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck.* #2—*Shoot to Kill.* #3—*Good Morning, Vietnam.* #4—*The Serpent and the Rainbow; Cinderella.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Dead.*

936. UNION—UNION—(686-4373). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Ironweed.* #2—*Shoot to Kill.* #3—*Broadcast News.*

938. WESTFIELD—TWIN—(654-4720). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.*

951. CLOSTER—CLOSTER—(768-8800). *Shoot to Kill.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.* #3—*Shoot to Kill.* #4—*The Serpent and the Rainbow.*

953. EMERSON—TOWN—(261-1000). #1—*Satisfaction.* #2—*Ironweed.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*School Daze.* #2—*The Last Emperor.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Moonstruck.* #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Broadcast News.* #2—*Satisfaction.*

958. OAKLAND—TWIN—(337-4478). #1—*Shoot to Kill.* #2—*The Serpent and the Rainbow.*

959. PARAMUS—CINEMA 35—(845-5070). *Ironweed.*

960. PARAMUS—DRIVE-IN—(368-1440). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *The Dead.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Moonstruck.* #2—*Empire of the Sun.* #3—*The Couch Trip; Batteries Not Included.* #4—*Throw Mama From the Train.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.* #7—*Action Jackson.* #8—*The Serpent and the Rainbow.* #9—*Broadcast News.* #10—*She's Having a Baby.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Shoot to Kill.* #2—*Satisfaction.* #3—*Wall Street.*

964. RAMSEY—CINEMA—(825-2090). Program Unavailable.

965. RAMSEY—INTERSTATE—(327-0153).Program Unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Three Men and a Baby.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Satisfaction.* #4—*Broadcast News.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Three Men and a Baby; Pinocchio and the Emperor of the Night.* #2—*Fatal Attraction.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Ironweed.* #2—*Satisfaction.* #3—*Shoot to Kill; Pinocchio and the Emperor of the Night.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Moonstruck.* #2—*The Dead.* #3—*Satisfaction.* #4—*Broadcast News; Cinderella.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Moonstruck.* #2—*Fatal Attraction.* #3—*The Serpent and the Rainbow.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Shoot to Kill.* #2—*Good Morning, Vietnam.* #3—*Broadcast News.* #4—*Three Men and a Baby.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ACTION JACKSON—(1 hr. 33 min.; 1988) While investigating a series of Union official slayings, a Detroit cop uncovers an auto magnate's plot to take control of the Unions. With Carl Weathers, Craig T. Nelson, and Vanity. Written by Robert Reneau. Dir. Craig T. Baxley. R. **3, 25, 31, 67, 89, 90, 92, 100, 104, 106, 107, 109, 111, 112, 207, 208, 209, 210, 213, 218, 220, 222, 300, 303, 306, 312, 312, 313, Read 315, Read 316, 319, 406, 503, 508, 517, 521, 530, 532, 602, 606, 608, 610, 625, 705, 706, 708, 711, 715, 721, 756, 803, 815, 900, 902, 904, 910, 918, 962**

AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Reviewed in this issue. PG. **55**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love: Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-directer James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day, which is quite a feat. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **21, 31, 53, 84, 203, 214, 304, 310, 502, 511, 514, 516, 519, 520, 527, 608, 612, 616, 619, 621, 626, 634, 638, 705, 706, 708, 709, 723, 808, 820, 904, 921, 937, 956, 962, 967, 970, 972**

COP—(1 hr. 50 min.; 1988) Reviewed in this issue. R. **32, 42, 67, 108, 218, 219, 503, 517, 606, 609, 626, 714, 818**

CRAZY MOON—(1 hr. 30 min.; 1988) An off-beat love story about an eccentric rich kid with a passion for big band music and a free-spirited deaf girl. With Kiefer Sutherland and Vanessa Vaughan. Written by Tom Berry and Stefan Wodoslawsky. Dir. Allan Eastman. PG-13. **45**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament. When Biko dies (murdered by the security police) halfway through the film, Attenborough shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley. (11/16/87) PG. **47, 200, 219, 506, 509, 517, 601, 612, 625, 709**

★ **THE DEAD**—(1 hr. 23 min.; 1987) John Huston's film, an adaptation of James Joyce's great story "The Dead," from *Dubliners,* is a beautiful work that nevertheless softens its source in ways that are disorienting. The hero, Gabriel Conroy (Donal McCann), is a university professor and book reviewer who presides uneasily at the elaborate after-Christmas party given by his spinster aunts in Dublin. Later, in his hotel room, at his wife's side, he undergoes an extreme and entirely unexpected mortification, and he commences an internal monologue (from the final pages of the story), grieving over himself, his wife, all of Ireland. The party we have been witnessing, however, re-created by Huston with surprising warmth, is anything but "dead"—the people, on the contrary, seem vibrantly alive. Thus the monologue is left hanging a bit. But it's a smooth and beautiful piece of filmmaking nonetheless, with eloquent, detailed performances by a large cast of great Irish actors, and the haunting Anjelica Huston as Gabriel's wife, Gretta. Included in the cast are Donal Donnelly and Marie Kean. Adaptation by Huston's son, Tony. (1/18/88) PG. **11, 37, 45, 85, 213, 221, 302, 310, 509, 514, 526, 603, 612, 707, 813, 904, 920, 935, 961, 970**

DISTANT HARMONY—(1 hr. 25 min.; 1988) A portrait of Luciano Pavarotti's 1986 tour of China. Dir. DeWitt Sage. **43**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge crowd scenes (actually shot in Shanghai), this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **7, 33, 61, 87, 320, 501, 523, 705, 725, 819, 962**

THE FAMILY—(2 hr. 7 min.; 1988) The milestones of life are explored with humor and horror in this saga of 80 years in the life of an Italian family. With Vittorio Gassman, Fanny Ardant, and Stefania Sandrelli. Screenplay by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **82**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **36, 112, 202, 303, 308, 400, 513, 530, 608, 611, 713, 916, 932, 968, 971**

5 CORNERS—(1 hr. 32 min.; 1988) The scary character actor John Turturro, playing Heinz, the neighborhood psycho, is much the best thing in this rather half-hearted attempt to do an urban *American Graffiti.* It's the southeast Bronx in 1964, and America is on the cusp of social change—neighborhood girls are sniffing glue and a former street brawler has taken up Dr. Martin Luther King Jr.'s doctrines of nonviolence. Turturro, who is hook-nosed, with a long, receding chin, gives Heinz a high giggle and glaring, burning righteousness—he dares the world not to see him (the performance couldn't be more emblematic of the fate of a character actor trying to make an impression). As for the rest, writer John Patrick Shanley and director Tony Bill don't develop enough neighborhood atmosphere; they allow characters to present their calling cards rather than taking their identity from the streets, the shops, the bars. Despite some violence, the movie feels cautious and uncommitted. With Jodie Foster as a sweet neighborhood girl. (2/1/88) R. **10, 53**

FOR KEEPS—(1 hr. 38 min.; 1988) When a straight-A high school student gets pregnant, she and her boyfriend must deal with the problems of marriage and parenthood. With Molly Ringwald and Randall Batinkoff. Screenplay by Tim Kazurinsky and Denise DeClue. Dir. John G. Avildsen. PG-13. **7, 112, 200, 218, 406, 620, 621, 625, 713, 724, 763, 903**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **10, 22, 41, 55, 55, 85, 110, 112, 200, 202, 214, 219, 221, 302, 304, 307, 309, 313, 322, 406, 504, 505, 512, 516, 517, 525, 528, 530, 601, 606, 608, 610, 616, 618, 625, 634, 635, 637, 700, 706, 708, 715, 722, 722, 753, 756, 761, 801, 809, 816, 819, 820, 900, 901, 904, 914, 917, 933, 936, 938, 950, 952, 962, 967, 972**

THE GRAND HIGHWAY—(1 hr. 44 min.; 1988) In French, Eng. subtitles. A clichéd heart-warmer from rural France that has nevertheless been put together, by writer-director Jean-Loup Hubert, with considerable formal control. A young mother leaves her nine-year-old son with a warring couple (Anémone and Richard Bohringer), and the boy, vulnerable and needy, turns the two egotistical and quarrelsome grown-ups into parents. The movie wouldn't be much were it not for Anémone, a tall, horse-faced near-beauty whose physical presence suggests a constant battle between sensuality and prudishness. Her small-town wife wants to become a priss—she feels herself an aggrieved woman—and yet her walk has an odd, provocative bump to it. She is constantly violating her own nature, and Anémone makes her both goosey and passionate. (2/15/88) **50**

HALF OF HEAVEN—(2 hr. 7 min. 1988) In Spanish, Eng. subtitles. A puzzler from Spain. In outline, the picture is about a beautiful girl from the provinces, Rosa (Angela Molina), who comes to Madrid late in the Franco years, strikes an alliance with an influential man—a middle-aged widower—and with his help and protection opens a restaurant on the outskirts of the city that serves as a meeting place for the rich and powerful. But to speak literally of the plot is to allow the director, Manuel Gutierrez Aragon, and the screenwriters, Luis Megino and Gutierrez, to make a fool of you. *Half of Heaven* shares with other notable Spanish films a deadpan style of joking in which ordinary events, grand social moments, and magical happenings are joined without any fuss or commentary. The movie is unnerving—mostly realistic from one moment to the next but dreamy, rhapsodic, and finally baffling when you think about it as a whole. See it if you are willing to be mystified and if you enjoy sly, opaque wit. (2/1/88) **81**

HIGH TIDE—(1 hr. 43 min.; 1988) Lilli, a back-up singer for an Elvis Presley imitator, brings her tempestuous relationship with her mother to a peaceful conclusion. With Judy Davis, Jan Adele, and Claudia Karvan. Screenplay by Laura Jones. Dir. Gillian Armstrong. PG-13 **81**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 626**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **11**

IRONWEED—(2 hr. 25 min.; 1987) An honorable effort, but a clear failure. William Kennedy adapted his celebrated novel about two death-haunted drifters in Depression Albany, and Hector Babenco directed. The result is a movie without any forward motion or much dramatic logic or even simple coherence. The psychological richness that intrigued readers of the novel appears in the movie as the most banal kind of cinematic delusions, and Babenco doesn't seem to know how to shape the narrative. Jack Nicholson, a hobo with slitted eyes who has allowed guilt to ruin his life, is beautiful and heart-breaking, but the formidable Meryl Streep, as a well-born woman who has drifted to the bottom, is stymied. Streep has a coarse, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the gallant acting flourishes into something that seems like a person. Babenco doesn't bring her out. In the end, the aura of hopelessness that hangs over *Ironweed* comes as much from the ineptitude of the moviemaking as it does from the aimless, dream-tormented life of the alcoholic bums on screen. With Tom Waits. (1/4/88) R. **60, 85, 101, 200, 206, 212, 215, 218, 219, 301, 305, 506, 512, 514, 527, 530, 600, 606, 608, 610, 612, 625, 702, 706, 724, 762, 808, 809, 818, 903, 920, 937, 953, 959, 969**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **4, 54, 533**

JULIA AND JULIA—(1 hr. 36 min.; 1987) A surreal exploration of love through the eyes of a woman whose dream life melds with reality. With Kathleen Turner, Gabriel Byrne, and Sting. Screenplay by Silvia Napolitano, Sandro Petraglia, and Peter Del Monte. Dir. Del Monte. R. **24, 36, 62**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **46, 85, 112, 206, 219, 304, 309, 500, 526, 527, 530, 612, 627, 702, 724, 802, 808, 903, 915, 954**

THE LONELY PASSION OF JUDITH HEARNE—(1 hr. 50 min.; 1987) A bittersweet love story about an Irish spinster looking for a companion and an expatriot Irishman who is looking for easy money. With Maggie Smith and Bob Hoskins. Screenplay by Peter Nelson. Dir. Jack Clayton. R. **63**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols*. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be. Everything is about twice as long as it needs to be. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **54, 533**

MELO—(1 hr. 52 min.; 1987) In French, Eng. subtitles. Alain Resnais' s new movie is an oddity and a stunt—an adaptation of a stage work, Henry Bernstein's "boulevard drama" of 1929, in which such filmed elements as curtains between the acts and obviously artificial sets emphasize the material's grounding in theater convention. Here is something constructed and acted, not to be confused with life. We are are forced to see the mechanics—the lies and evasions that propel the drama of infidelity forward to its maudlin conclusion. And yet Resnais is not sending up the material; he does it seriously, and he takes something that at first seems merely fashionable and exploits it for its full measure of passion. As the brittle young wife Romaine, who commits adultery with a famous violin virtuoso, Sabine Azema overacts the girl's neurotic intensity, as if to place the performance, along with Romaine's costumes and hair, in a period context. Azema is beautiful and startling, and in this movie as strange as a creature from another planet. **81**

A MONTH IN THE COUNTRY—(1 hr. 36 min.; 1988) Two emotionally-scarred World War I veterans develop a wary friendship as they work to restore a medieval church wall painting. With Colin Firth, Natasha Richardson, and Kenneth Branagh. Screenplay by Simon Gray. Dir. Pat O'Connor. PG. **63**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher, as expected, is excellent, and Nicolas Cage, as the sexy baker, has dropped his hang-dog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 30, 44, 45, 66, 85, 101, 110, 112, 210, 212, 213, 217, 219, 220, 300, 301, 311, 317, 318, 401, 406, 504, 505, 509, 512, 517, 523, 525, 530, 603, 606, 608, 610, 612, 613, 617, 621, 625, 625, 635, 637, 700, 703, 706, 712, 714, 722, 753, 755, 760, 801, 817, 821, 904, 916, 917, 931, 933, 955, 962, 970, 971**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **81, 533**

RAW—(1 hr. 35 min.; 1987) Eddie Murphy at a low ebb, taunting gays, and, obsessionally, women. In this wearisomely profane concert film, he's turned himself into a crank and a bore—a young black version of a fifties Borscht Belt "dirty" comic, slamming the broads. Women, it seems, want his money, and they're always setting traps for men; they're hostile and uppity, demanding independence, but everyone knows that their only function is to make love to their husbands. The movie is a hit, but despite some extraordinary flashes of talent, it's also a sour, depressing experience—infantilism encased in flunkyism. The adulation directed towards Murphy seems like a set of one-way mirrors around his head. Directed by Robert Townsend. (1/11/87) R. **36, 90, 108, 112, 216, 530, 608, 626, 911**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

SATISFACTION—(1 hr. 36 min.; 1988) A fiesty garage-rock band supports themselves their first summer out of high school by playing at a ritzy beach resort. With Justine Bateman and Julia Roberts. Written by Charles Purpura. Dir. Joan Freeman. PG-13. **20, 33, 60, 65, 89, 106, 109, 112, 204, 207, 210, 214, 219, 220, 223, 300, 306, 309, 313, 315, 318, 404, 406, 503, 505, 506, 509, 514, 517, 523, 530, 532, 600, 606, 608, 610, 618, 625, 633, 634, 638, 702, 706, 708, 709, 715, 721, 755, 759, 801, 817, 818, 901, 903, 912, 921, 953, 956, 963, 967, 969, 970**

SCHOOL DAZE—(1 hr. 50 min.; 1988) A musical about two warring factions of black students on a Southern college campus. With Tisha Campbell and Larry Fishburne. Written and directed by Spike Lee. R. **11, 33, 66, 88, 90, 109, 111, 112, 207, 209, 222, 300, 306, 312, 316, 319, 406, 503, 505, 517, 530, 600, 606, 608, 625, 724, 810, 815, 902, 903, 918, 954**

THE SERPENT AND THE RAINBOW—(1 hr. 24 min.; 1988) The nightmarish journey of a Harvard anthropologist studying Haitian voodoo. With Bill Pullman, Cathy Tyson, and Paul Winfield. Screenplay by Richard Maxwell and A. R. Simoun. Dir. Wes Craven. R. **3, 20, 35, 52, 87, 90, 100, 106, 107, 108, 109, 112, 204, 207, 208, 210, 214, 216, 217, 220, 222, 300, 304, 305, 306, 313, 316, 321, 404, 406, 505, 506, 509, 510, 517, 520, 523, 530, 532, 601, 606, 608, 610, 625, 631, 634, 705, 706, 709, 711, 724, 753, 800, 806, 807, 811, 818, 902, 903, 911, 931, 933, 952, 958, 962, 971**

SHE'S HAVING A BABY—(1 hr. 40 min.; 1988) Two newlyweds face the realities of married life when they discover their first baby is on the way. With Elizabeth McGovern and Kevin Bacon. Written and directed by John Hughes. PG-13. **24, 37, 40, 52, 62, 80, 84, 101, 102, 103, 108, 112, 112, 200, 203, 210, 215, 217, 219, 220, 222, 223, 302, 304, 305, 307, 315, 317, 318, 321, 400, 401, 406, 505, 505, 508, 509, 510, 510, 512, 512, 513, 516, 517, 517, 530, 530, 601, 606, 606, 608, 608, 610, 611, 616, 621, 625, 625, 631, 634, 635, 636, 706, 706, 709, 714, 715, 718, 723, 725, 753, 759, 762, 764, 802, 803, 805, 812, 816, 818, 819, 820, 900, 903, 903, 917, 921, 936, 938, 950, 952, 962, 962, 966, 967, 968**

SHOOT TO KILL—(1 hr. 46 min.; 1988) Reviewed in this issue. R. **20, 34, 51, 83, 90, 92, 100, 101, 103, 106, 111, 112, 200, 204, 214, 216, 219, 219, 220, 222, 223, 300, 302, 312, 313, 316, 322, 406, 406, 500, 504, 505, 507, 509, 512, 518, 519, 523, 530, 606, 608, 610, 616, 618, 621, 625, 625, 627, 631, 634, 636, 704, 706, 709, 716, 724, 757, 803, 805, 816, 818, 822, 902, 904, 933, 937, 951, 952, 958, 963, 969, 972**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle,* which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **37, 52, 84, 108, 112, 200, 219, 222, 223, 304, 315, 318, 321, 400, 406, 505, 508, 510, 512, 513, 517, 530, 606, 608, 611, 616, 625, 636, 706, 714, 725, 753, 764, 802, 805, 812, 818, 903, 917, 938, 962, 966, 968, 972**

THROW MAMA FROM THE TRAIN—(1 hr. 45 min.; 1987) An aspiring writer who still lives at home makes a pact with his writing teacher to kill his bothersome mother. With Danny DeVito, Billy Crystal, and Kim Greist. Written by Stu Silver. Dir. DeVito. PG-13. **33, 112, 200, 216, 515, 530, 531, 606, 608, 611, 620, 623, 626, 713, 753, 930, 962**

A TIGER'S TALE—(1 hr. 37 min.; 1988) A comic love story about a young man who falls in love with his ex-girlfriend's mother. With Ann-Margret and C. Thomas Howell. Written and directed by Peter Douglas. R. **85**

TRAVELLING NORTH—(1 hr. 38 min.; 1988) Loveable old curmudgeon Frank falls in love with a woman several years his junior, but finds that he must fight off her other suitors, and the disapproval of her family, to win her love. With Leo McKern, Julia Blake, and Graham Kennedy. Screenplay by David Williamson. Dir. Carl Schultz. PG-13. **49**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina, endlessly capering in black underwear and bowler hat. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though there are terrific episodes, including Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **64**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the fever, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, burnished, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. **7, 33, 48, 200, 213, 223, 320, 501, 511, 601, 521, 609, 611, 714, 722, 725, 920, 963**

REVIVALS

AUTUMN SONATA—(1 hr. 37 min.; 1978) In Swedish, Eng. subtitles. In Ingmar Bergman's film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is the daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bold, textured tirade film, in which Bergman seems lost in resentment and guilt. **9**

BEAU PERE—(2 hr. 2 min.; 1981) In French, Eng. subtitles. A brilliant, willful 14-year-old girl (Ariel Besse) seduces a 30-year-old man—her stepfather (Patrick Dewaere), a sheepish, second-rate jazz pianist. Bertrand Blier's melancholy erotic comedy is not as funny as his earlier triumph, *Get Out Your Handkerchiefs,* but it has its moments. With her dark eyes and downy skin, Ariel Besse ravishes the camera as well as Dewaere. With Nathalie Baye. **9**

THE BIG RED ONE—(1 hr. 53 min.; 1980) Lee Marvin is a veteran Army sergeant who leads four infantrymen (Robert Carradine, Mark Hamill, Bobby Di Cicco, and Kelly Ward) through World War II. The veteran B-movie director Sam Fuller achieves a stiff power in individual images, but many of the combat sequences don't have enough physical detail for us to feel their full terror. At least the movie is an authentic expression of Fuller's hard-boiled sensibility. **2**

BURN!—(1 hr. 55 min.; 1970) This story of colonialism by the man who made *Battle of Algiers* is a disappointment. Occasional moments of brilliance occur, but the opponents and victims are surrounded by much that is murky, messy, and anachronistic. Marlon Brando heads an uneven cast, contributing to its unevenness. Dir. Gillo Pontecorvo. **2**

THE CANTERBURY TALES—(1 hr. 49 min.; 1972) In Italian, Eng. subtitles. The late Pier Paolo Pasolini made films from the work of such ribald storytellers as Boccaccio, de Sade, and, in this case Chaucer, without successfully adapting the stories in cinematic terms. He set up magnificent individual shots, with extraordinary costumes, faces, and period details, but he had no feeling for film rhythm or simple narrative exposition. **2**

GRAND HOTEL—(1 hr. 55 min.; 1932) Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. **8**

THE MUSIC LOVERS—(2 hr. 2 min.; 1971) Ken Russell's overwrought portrait of Tchaikovsky seems to take the composer's misery and neurotic self-accusations of incompetence entirely at face value. With Richard Chamberlain. **2**

NINOTCHKA—(1 hr. 50 min.; 1939) Garbo laughed, and you will, too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting. With Melvyn Douglas, who is a bit too low-key but very nice, and a diamond-hard Ina Claire. Dir. Ernst Lubitsch. **8**

PERSONA—(1 hr. 21 min.; 1966) In Swedish, Eng. subtitles. One of the most complexly structured and tormented of Bergman's great films. Liv Ullmann is the actress recovering from a nervous breakdown, Bibi Andersson the nurse taking care of her. The two women come close to exchanging personalities. Includes an extraordinary erotic monologue. Sven Nykvist did the black-and-white cinematography. **9**

PRIDE AND PREJUDICE—(1 hr. 58 min.; 1940) The best of M-G-M's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she would later become, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. **8**

WOMEN IN LOVE—(2 hr. 12 min.; 1969) Ken Russell's version of D. H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane piece of work compared with what Russell's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed, and Glenda Jackson. **2**

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BROADWAY

Previews and Openings

Wednesday, February 17

A WALK IN THE WOODS—Sam Waterston and Robert Prosky star in a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States–Soviet arms negotiations; directed by Des McAnuff. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $37.50; Wed. at 2, $30 to $35. Previews now prior to a 2/28 opening. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

Sunday, February 20

A STREETCAR NAMED DESIRE—Blythe Danner and Aidan Quinn star as Blanche DuBois and Stanley Kowalski in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulas. Featured in the cast are Frances McDormand as Stella, and Frank Converse as Mitch. Previews start 2/20 prior to a 3/10 opening. Prices for previews are $27 exc. for Sat. at 8, which are $30. From 3/11, Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, all prices are $30, exc. for Sat. at 8, which are $33. **Circle in the Square,** 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. With Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through June. **Vivian Beaumont Theater,** at Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE–In Hugh Whitemore's play, Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40; opened 11/15/87. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien is her husband, the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg plays both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine, with music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales, and the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $50, Wed. at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Peter MacNicol, Robert Joy, Jim Borrelli, Susanna Frazer, Wayne Tippit, Peggy Cosgrave, and Zachariah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30; run has been extended through 3/20. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon. through Sat. at 8, Sat. at 2, $37.50 to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SERIOUS MONEY—The New York Shakespeare Festival production of Caryl Churchill's play, termed 'a dark comedy,' after a run at the Public Theater off-Broadway, has come uptown. It's set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated), and is about greed, corruption, and murder in the fast-moving world of high finance; directed by Max Stafford-Clark. With Kate Nelligan, Alec Baldwin, John Pankow, Michael Wincott and Allan Corduner. Call theater for details. **Royale Theater,** 242 West 45th Street (239-6200). All major credit cards.

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

OFF BROADWAY

AMERICAN NOTES—Len Jenkin's play about an all–night encounter in a motel office between an uprooted man and a young woman; directed by JoAnne Akalaitis. Featured in the cast are George Bartenieff, Lauren Tom, Jesse Borrego, Mercedes Ruehl, Anny Davis, Stephen McHattie, Thomas Ikeda, Rodney Hudson, 6Laura Innes, and Olek Krupa. Tues. through Sun. at 8; Sat. and Sun. at 3; $20 to $25. **Public/Susan Stein Shiva,** 425 Lafayette Street (598-7150).

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Tues. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30; through 3/13. Atlantic Theater Company, at **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200). **IRLS**

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris. Mon. through Sat. at 8 (Tuesdays are dark), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

CELEBRATION—Conceived and directed by Shauneille Perry, this *Jubilee* festival is an expression of black pride and culture through a musical journey, featuring Carolyn Byrd, Ronnie Robinson, Fran Salisbury, Kim Sullivan, with Loni Berry at the piano. Tues. through Fri. at 11 a.m., Wed. at 2, Sat. at 2 and 5:30, Sun. at 5:30; $12; through 2/28. **American Place Theater,** 111 West 46th Street (246-3730).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zelijko Ivanek, and Mike Nussbaum. Through 4/10; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic Theater,** 651 Fulton Street, Brooklyn,two blocks from the Brooklyn Academy of Music. (1/718–636–4100).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Morgan Freeman (who will be replaced from 2/23 on by Earle Hyman), and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

ESTHER: A VAUDEVILLE MEGILLAH–Liz Swados's festival for Purim utilizing the Biblical story of the superheroine who saves the Jews from Haman; plus audience participation, and 'hamentashen' for everyone. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $21.50; through 3/31. 92nd Street Y's **Mosaic Theater,** 1395 Lexington AVenue (996-1100).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's playconcerning the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Herb Gold, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. & Sat. at 8, Sun. at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

LILIANE MONTEVECCHI ON THE BOULEVARD—Liliane celebrates her two great loves, Paris and New York, in song. Mon. and Wed. through Fri. at 8, Sat. and Sun. at 5 and 8 (Tues. is dark); $22.50; through 3/15. **Kaufman Theater,** 534 W. 42nd St. (564-8038).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MASS APPEAL—Bill C. Davis's play features Malachy McCourt and Tony Carlin in the story of a strong friendship forged through controversy and in spite of fear; directed by the author. Wed. through Sat. at 8, Sat. & Sun. at 2; $15 and $20; through 3/6. **Irish Arts Center,** 553 West 51st Street (757-3318).

THE NO–FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

NORA—Ingmar Bergman's play is focused on Ibsen's *A Doll's House,* creating a stage adaptation of that classic; directed by Steve Stettler. Bergman moves the action out of the drawing room into a dream world. Thur. through Sat. at 8, mat. on Thur. at 11 a.m. and Sun. at 3; $10 ($8 on Thur. evening); 2/18 through 3/13. **New Theater of Brooklyn,** 465 Dean Street at Flatbush Avenue (1/718-230-3366).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 W. 42nd Street (239-4321). ●●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8, Sun. at 3; $22; Fri. at 8, Sat. at 7 and 10, Sun. at 7; $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $28. **Players Theater,** 115 Macdougal Street (254-5076).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Sat. at 2, $25; Wed. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $28. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $24 to $30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

A SUBJECT OF CHILDHOOD—Loren-Paul Caplin's play concerning the effects of being abndoned, and how they can shape one's entire life; directed by Bill Castellino. Featured in the cast are Gregory Salata, Novella Nelson, and Kelle Kerr. Tues. through Sat. at 8, Sun. at 3 and 7; $18; from 2/16. **WPA Theater**, 519 West 23rd Street (206-0523).

SYMPHONY OF RATS—A theater work, written and directed by Richard Foreman, documents the mental unease of a president of the United States (played by Ron Vawter) as he receives apocalyptic messages from outer space. Featured in the cast are Wooster Group members Peyton Smith, Kate Valk, Ron Vawter, and Jeff Webster. Wed. through Fri. and Sun. at 8, Sat. at 7 and 10; $15; through 2/21. **The Performing Garage,** 33 Wooster Street (966-3651).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon.

through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $85 to $135. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

THE TAMING OF THE SHREW—Shakespeare's comedy, directed by Julie Taymor, and featuring Shelia Dabney and Sam Tsoutsouvas, is presented in a performance-in-the-round production. Thurs. through Sat. at 8; $15; through 3/12. **The Triplex/Theater 2,** 199 Chambers Street (618-1980).

TAPMAN—Moses Gunn stars in Kraen Jones-Meadows's play about an aging blues musician fighting to retain his greatness that has passed; directed by Shauneille Perry. Featured in the cast are Seret Scott, Kim Hailton, Merlin Santana, Guy Davis, Helmar Augustus Cooper, Dean Kirby, and John P. Rice. Wed. through Sat. at 8, Sat. at 3, Sun. at 3 and 7; $15 to $18; from 2/17. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

THULI IN CONCERT—A full-length concert/theater production featuring the South African singer Thuli Dumakude performing traditional township music and contemporary compositions of the area. Sun. at 6 and Mon. at 8, through 3/28; $15. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WENCESLAS SQUARE—The last play by the late Larry Shue is a portrait of a professor of theater who, with his student as traveling companion, returns to Prague after a number of years and finds lots of surprises; directed by Jerry Zaks. Featured in the cast are Dana Ivey, Victor Garber, Jonathan Hadary, and Bruce Norris. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

THEATER COMPANIES

AMAS REPERTORY THEATER—*Struttin',* a new musical, spanning the period from 1917 through 1940, with book, music, and lyrics by Lee Chamberlin, is about two sisters from Asbury Park who move to New York seeking fame and fortune; directed by Ms. Chamberlin. Thur. through Sat. at 7:30, Sun. at 3; $10; through 3/6. **AMAS Theater,** 3rd floor, One East 104th Street (369-8000).

AMERICAN FOLK THEATER—Paul Carter Harrison's musical drama, *Anchorman,* described as a blues operetta; directed by the author. Featured in the cast are Giancarlo Esposito, Al Freeman, Jr., and Micki Grant; also Peter DeMaio, Michael Shelle, and Craig Thompson; music by Julius Hemphill. Wed. through Fri. at 8, Sat. at 3 and 8; Sun. at 3 and 7:30; $12.50 to $18.50. **Theater Four,** 424 West 55th Street (246-8545).

AMERICAN JEWISH THEATER—Jan Hartman's *K,* a new play based on the life of Franz Kafka; directed by John Pynchon Holmes and starring Graeme Malcolm in the title role. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $20. **Theater,** 15 West 28th Street (683-7707).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories,* are in rotating repertory with Judi Ann Mason's *Indigo Blues,* featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, and Clarence Jarmon. Featured in the other casts are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Chuck Patterson, and Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 3/27. Phone for specifics. **Billie Holiday Repertory Theater,** 1368 Fulton Street, Brooklyn (1-718-636-0918).

CIRCLE REPERTORY THEATER—David Steven Rappoport's *Cave Life* is a comedy about an eccentric Manhattanite involved in an unusual *menage-a-trois* with her husband and her hallucination of a Neanderthal man; directed by Paul Lazarus. Featured in the cast are John Viscardi, Renee Sicignano, Bruce McCarty, Jeffrey Kearney, Jo Henderson, Robin Bartlett, Mark Blum, Tom Celli, and Randy Danson. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATER—Through 2/28: Bernard Pomerance's *The Elephant Man,* based on the life of John Merrick (and winner of three Tony Awards). Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Equity Library Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—T. S. Eliot's *The Cocktail Party,* about a mysterious stranger and two guardian angels in London (through 4/21), in repertory with Franz Kafka's *The Trial* and Anouilh's *Antigone,* a modern retelling of the Sophocles tragedy; through 4/8. Thur.-Sat. at 8, Sun. at 3; $15. Phone for specifics. **Bouwerie Lane,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Arnold Wesker's two one-acters for one actress (Marilyn Chris): *Yard Sale,* about a Brooklyn schoolteacher whose husband leaves her after many years, and *Whatever Happened to Betty Lemon,* about an ancient English crone fighting off old age; both directed by Edward M. Cohen. Tues. through Thur. and Sat. at 8, Sun. at 3 and 7; $15 to $18. **Theater,** 344 East 14th Street (505-2667).

LATIN AMERICAN THEATER ENSEMBLE—In Spanish: Jean Zune's *La Ventisca,* directed by Victor Acosta and starring Teresa Yenque and Carlos Rodriguez. The story is about a man living alone in a remote place who meets a famous woman, an accidental encounter that will change their lives. Fri. and Sat. at 8, Sun. at 5; $8; 2/27 through 4/10. **El Porton del Barrio,** 172 East 104th Street (246-7478).

MANHATTAN PUNCH LINE—During this 4th Annual Festival of One-Acters, 21 plays will be presented through 3/20; $10; call theater for specifics. **Judith Anderson,** 422 West 42nd Street (279-4200).

MANHATTAN THEATER CLUB—Alan Ayckbourn's *Women In Mind* is a comedy about a middle-aged woman (Stockard Channing) whose fantasy life threatens to overcome her real and, in her mind, rather mundane life; directed by Lynne Meadow. Featured in the cast are Tracy Pollan, Michael Countryman, Patricia Conolly, John David Cullum, Remak Ramsay, Daniel Gerroll, and Simon Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30; $30 (except Sun. evening which is $25); through 3/13. Manhattan Theater Club's Stage I, **City Center,** 131 W. 55th St. (947-5850).

MUSICAL THEATER WORKS—Curt Peterson has the title role in *Alias Jimmy Valentine,* a musical based on the O. Henry story, book by Jack Wrangler, lyrics by Hal Hackaday, music by Robert Haber; directed by Charles Repole. It tells of a famous safecracker released on parole. Tues. through Sun. at 8, Sat. at 3; $12; from 2/25. **Musical Theater Works Performance Space,** 136 East 13th Street (228-1210).

NEW YORK SHAKESPEARE FESTIVAL—*A Midsummer Night's Dream:* This one is set in Brazil's northern Bahai at the turn of the century and incorporates aspects of voodoo into the supernatural aspects of Shakespeare's fantasy; a good bit of his indestructible humor comes through. Directed by A. J. Antoon, with Lorraine Toussaint, Elizabeth McGovern, Joe Morton, Barton Heyman, and John Leguizamo. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, $20 to $25; through 3/27. **Public/Anspacher,** 425 Lafayette Street (598-7150). *Julius Caesar,* second of the Shakespeare Festival, directed by Stuart Vaughan, starts previews 2/16, prior to a 3/22 opening. Cast features Al Pacino as Marc Antony, Martin Sheen as Brutus, Edward Herrmann as Cassius, and John McMartin as Caesar. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20-$25; through 4/3. **Public/Newman,** 425 Lafayette Street (598-7150).

O'LAC REPERTORY ENSEMBLE—An Aubrey Wharton double bill: *A Different Lifestyle,* about parents hiring a deprogrammer to retrieve their son from a religious sect; followed by *Vietnam Blues,* which tells of a veteran suffering from delayed stress syndrome; both directed by Dwight R.B.Cook. Featured in the casts are J. D. Wyatt, Kim Brockington, Gershon Tucker, Osie Lee Griffin, Juliet Latchman, and Billy Horwitz. Thur.-Sat. at 7:30, Sun. at 4; 2/18-28; $8. **18th Street Playhouse,** 145 W. 18th St. (718-783-2954).

PEARL THEATER COMPANY—Sophocles's *Electra,* directed by Emanuele Pagani (with Rosemary Murphy as Choral director, and Joanne Camp heading the Chorus), and Donnah Welby, David Brazda, Laura Rathgeb, Laurence Gleason, and Ken Harpster; through 2/20; $10. Call theater for specifics. On 2/26, *Uncle Vanya* opens, the Pearl's first Chekhov, with Shepard Sobel directing; through 3/26. **Pearl Theater,** 125 West 22nd Street (645-7708).

PROMETHEAN THEATER COMPANY—Dan Roentsch's *The Newborn King,* directed by the author; with Allegra Blumfield, David Wilson, Terry Burns, Rachel White, Stephen Byers, Susan Horner; about a happy young couple whom we meet many years later, when their now grown children come home to a Christmas reunion. Thur. through Sun. at 8, through 2/21; $8. **Theater 22,** 54 West 22nd Street (719-9812).

PUERTO RICAN TRAVELING THEATER—Richard Irizarry's *Ariano,* a controversial drama about a yuppie, his obsession with acceptance by the 'white' world, amd takes a long, hard look at racial attitudes. Featured in the cast are Graciela Lecube, Elizabeth Ruiz, Rafael Baez, David Medina, Eddie Trucco, and Jimmy Borbon; directed by Vicente Castro. English performances are Wed. through Fri. at 8; Spanish performances are Sat. and Sun. at 2:30 and 8; $10. **PRTT,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—A revival of the 1970 *Turds in Hell,* by Charles Ludlam and Bill Vehr; directed by Lawrence Kornfeld; with Black-Eyed Susan, Katie Dierlam, Everett Quinton, Vicky Raab, and Eureka, among others. Wed. through Sun. at 8, Sat. at 7 and 10; $15 to $20; through 2/28. **Charles Ludlam Theater,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; $10. **Royal Court Repertory Theater,** 342 West 53rd Street (956-3500).

SECOND STUDIO—*Bell, Brook, and Candle,* John Van Druten's comedy about a witch casting her spell over a a man; directed by Harv Dean. Featured in the cast are Joseph Whelan, Barbara Acey, Jessica Scott, Richard Duva, and James Mineo. Wed. through Sat. at 8, Sun. at 3; $10; through 3/6. **Second Studio Theater,** 163 West 23rd Street (463-7050).

SHAKESPEARE STAGE COMPANY—Premiere season opens with *Twelfth Night,* directed by Anthony Naylor. Ensemble is composed of American actors trained in the United States, as well as the Royal Academy of Dramatic Art in London. Tues. through Sat. at 8, Sun. at 3; $8; from 2/17. **Samuel Beckett Theater,** 412 West 42nd Street (279-4200).

SOHO REPERTORY COMPANY—David Belasco's 1905 Wild West play, *The Girl of the Golden West,* directed by Julian Webber, deals with the turn-of-the-century's growing movement for women's rights. Monique Fowler has the title role. Thur. through Sat. at 8, Sun. at 2:30 (except for 2/20 which is at 6 and 9:30); $10. **Soho Rep/Greenwich House Theater,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line,* a comedy, Wed., Thur. and Sun. at 9:30; $10; in repertory with *Tooty Died Grinnin',* by Dana Tatum and Peter McFarlane, which focuses on four men (Robert Siveris, Mike Jefferson, Keith Smith, and Ivan Jourdain) growing up in Breaux Bridge, Louisiana in the 1930s. Two choose to fight back against the racism and the hostile environment; two run from confrontation; directed by Ken Terrell. Wed.-Sun. at 7; $10; 2/17-3/13. **Thirteenth Street Repertory,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AFTER CRYSTAL NIGHT—John Herman Shaner's comedy-drama concerning a middle-class family facing problems of anti-Semitism, Jewish identity, and dealing with a persuasive Jewish activist group; directed by Max Meyer. Featured in the cast are Steve Franken, Barbara Eda-Young, Stephen Giese, Warren Pincus, Anthony Call, and Ben Mittleman. Thur. through Sun. at 8, Sat. and Sun. at 3; $8 and $10. **Henry Street Settlement,** 466 Grand Street (869-3981).

CHORDS IN THE HEART—Two classic American short stories adapted for the stage by Dr. Linda Burson: Edgar Allan Poe's *The Masque of the Red Death,* directed by Seth Walsh, and Truman Capote's *Children on Their Birthdays,* directed by John Daines. Featured in the casts are Marcy Repp, Alana Teichman, Kelly Salvadore, Andrew Shaifer, Tom O'Brien, Martha Gilpin, Daniel Kahn, Lynne McCollough, Jane Montgomery, and Karen Christensen. 2/16 through 20, and 24 through 27 at 8, 2/21 at 7:30, 2/20 and 27 at 2, 2/21 and 28 at 3; $8. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

COMPANY—The Stephen Sondheim/George Furth landmark musical about marriage, relationships, and commitment; directed by Jeffery K. Neill. Featured in the cast are Kevin Daly, Lorraine Serabian, Woody Howard, and P. J. Nelson. Thur. through Sat. a 8, Sat. and Sun. at 3; through 3/6; $10. Silver anniversary season of the **All Souls Players,** Lexington Avenue at 80th Street (877-5997).

CORNER BOYS—James Himelsbach's play about four tough kids who see rock'n'roll as a way out of their working-class town, and form a doo-wop band. Featured in the cast are Vinnie Sassone, Tim Kelleher, Sean Eden, and Nicholas Chiniund. Wed. through Sat.; through 3/5 at 8; $8 (call theater for specifics). **1010 Theater,** at the Park Avenue Christian Church, 85th Street and Park Avenue (473-3675).

CYRANO—A musical for the whole family, with lyrics, book, and music by Judy Spencer; directed by Dinah Gravel; choreography by Jamie Stiller. Baed on Rostand's romantic tragedy about a brave but homely man with a beautiful soul and magnificent wit. Thur. through Sat. at 8, Sun. at 3; 2/18 through 3/12 (3/2 at 8); $7. **Hartley House Theater,** 413 West 46th Street (666-1716).

DOUBLE BILL—Two plays by Larry Myers: *Alive, Loud, Black, and Blue* and *Thighs Like Tina Turner,* both directed by John Uekcer. Thur. through Sun. at 7; $4; through 2/21. **Theater for the New City,** 155 First Avenue (254-1109).

DOUBLE BILL—Jason Miller's *Lou Gehrig Did Not Die of Cancer,* with John Di Gennaro, Mary C. Keefe, and Nita Novy; plus Fred Crecca's *Barflys Part I,* with Larry Fleischman and Marie Wallace; both directed by Lou Vuolo. 2/19 through 3/12; $8. Phone for details. **Courtyard Playhouse,** 39 Grove Street (675-2574).

GRANDMA, PRAY FOR ME—Nishan Parlakian's comedy about Armenians in America; and their efforts to keep their traditions alive down through the generations; directed by Joseph King. With Eileen Burns, Krekor Satamian, Alan Dolderer, Terri Galdin, Janet Aspelwall, and Larry Swanson. Thur. through Sat. at 8, Sun. at 3; 2/19 through 3/13; $10. **Park West Presbyterian Church,** 165 West 86th Street (242-3900).

GRASS ROOTS—Le Wilhelm's comedy about a marijuana salesman who encounters a variety of customers. Featured in the cast are Lissa Watson, Merry Beemer, and Giselle Minoli. 2/25 through 27 at 8; $8. **The Cubiculo,** 414 West 51st Street (496-8018).

GRENDEL—John Gardner's retelling of the Beowulf epic from the monster's point of view. Thurs. through Sat. at 8, Sun. at 3; $8; 3/3 through 4/3. Adapted and presented by Odyssey Theater at **Medicine Show,** 353 Broadway at Franklin Street (673-5665).

GUADELOUPE—Mindi Dickstein's farce about two young women swept away by revolution in the tropics; directed by Christopher Catt. Featured in the cast are Kim Weston, James Lally, Ralph Friar, Roma Maffia, Jean Tafler, and Betsy Howie. hur. through Sat. at 8, Sun. at 5; 2/18 through 3/13; $8. **Westbeth Theater,** 151 Bank Street (691-2272).

HONEYMOON IN HADES—*Lethe,* a musical comedy about the Orpheus-Eurydice legend, by Joe Da Versa. With Da Versa, Deborah Surdi, Frank Surdi, and Phyllis Falletta. Fri. through Sun. at 8; $8; through 2/28. **Prometheus,** 239 East Fifth Street (477-8689).

INCREASED DIFFICULTY OF CONCENTRATION—Vaclev Havel's play about a contemporary social scientist trying to keep his marriage together while continuing an affair with his mistress. 3/1 through 5 at 8, 3/2 at 2; $8. **Pope Auditorium,** Fordham University, Lincoln Center Campus, 113 West 60th Street (841-5267).

IVANOV—Anton Chekhov's comic melodrama about a despairing idealist–a liberal 19th Century Russian Everyman; directed by Dennis Thread. Through 2/27; $8. Call theater for specifics. **Newfoundland Theater,** 353 Broadway (595-6652).

THE LAST MUSICAL COMEDY–A musical dedicated to the Golden Age of Broadway Musicals; book and lyrics by Tony Lang; music by Arthur Siegel; directed by Pamela Hunt. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10; through 3/5. **Riverwest Theater,** 155 Bank Street (243-0259).

LOOSE ENDS—Larry Fishburne and Paul Guilfoyle appear in a revival of Michael Weller's portrait of lovers who discover, after a decade, that love is not enough; directed by Irene Lewis. Featured in the cast are Terry Kinney, Jane Kaczmarek, Richard Eng, Alexandra Gersten, Bill Kux, Jeanne Mori, Stephen Stout, Joseph Sicari, and Park Overall. Tues. through Sat. at 8; Sat. at 2, Sun. at 3; through 3/6. **Second Stage Theater,** 2162 Broadway (873-6103).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur. through Sun. at 8; $5; through 5/2. **Dramatis Personae Theater,** 25 East Fourth Street (673-4382).

MEN IN ART—Two one-acters by Robert Patrick: *Let Me Not Mar That Perfect Dream* (three generations of gay playwrights fight it out), and *The Last Stroke* (a great painter can survive anything-but a fan). Thur. through Sun. at 9; $4; through 2/21. **Theater for the New City,** 155 First Avenue (254-1109).

ORESTES—Euripides' play, written in 408 B.C., opens six days after Clytemnestra's children have killed their mother to avenge her murder of their father; directed by R. Jeffrey Cohen. Featured in the cast are Tom Harford, Deborah Kampmeier, John Harmon, and Raphael Nash. Wed. through Sat. at 8, Sun. at 7; $10; 2/19 through 3/13. **RAPP Arts Center,** 220 East 4th Street (529-6160).

SAIL AWAY—*A Workingman's Guide to Atlantis,* by Glyn O'Malley. A ghost materializes in an offbeat New England family. Thurs. through Sat. at 8, Sun. at 3; $8; 3/3 through 27. **Raft Theater,** 432 West 42nd Street (279-4200).

SHIRLEY BASIN—Rita Gardner and Norma Jean Griffin star in Jack Gilhooley's comedy based on the independent women of Shirley Basin, a small uranium mining town in Wyoming; directed by Liz Wright. Wed. through Sat. at 8; $8; through 3/5. **Nat Horne Theater,** 440 West 42nd Street (279-4200).

SLAVE TRADE—Jim Engelhardt's play, directed by Gary Garrison, takes place in 1806 on a ship in the mid-Atlantic, whose captain transports Africans to the slave markets of the new world. Featured in the cast are Michael Rogers, John Daggett, and Joseph Callari. Thur. through Sat. at 8, Sun. at 3; $7 and $8; through 2/28. **Brooklyn Playworks Theater,** 674 Fourth Avenue, Brooklyn (1/718-499-2293).

SLOW BURN—Cynthia Cooper's play, based on the 'snowball murders' incident in Baltimore in the early 80s which became a *cause celebre* at the time, especially for the elderly; directed by Michael Warren Powell. Fri. at 7, Sun. at 3 and 8; through 3/6; $10. **Wings Theater,** 112 Charlton Street (645-9630).

THREESOME—*Threesome,* three original one-act musicals by Migdalia Cruz, Eduardo Machado, and Ana Maria Simon, with music by Sergio Garcia-Marruz, Fernando Rivas, and Jeffrey Roy. Thur. through Sat. at 8; through 3/6; $8. **Duo Theater,** 62 East Fourth Street. (598-4320).

THREE TALES OF THE DECAMERON—Each based on a Boccaccio tale, adapted by Gail Stahlhuth; directed by Jim Borman; 12:15 p.m.; Mon.-Fri.; through 2/19; FREE; the Quaigh Lunchtime Theater at **Hartley House,** 413 West 46th Street (595-6185).

UNTOLD DECADES—Seven one-acters in two consecutive evenings trace the gay male experience from the 1920s to the present; written by Robert Patrick. Evening I opens 2/17, Evening II 2/18. Thur. and Sat. at 8, Sun. at 7; $10; through 4/10. The Glines at the **Producers Club,** 358 West 44th Street (869-3530).

WHAT THE MORPH BROTHERS DID—John Ahlin's sci-fi nightmare about the brothers as they journey through space to our spheres of action. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $10; 2/18 through 3/6. **South Street Theater,** 424 West 42nd Street (724-7744).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART
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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PAT ADAMS—Large-scale paintings in which the artist manipulates the circle; through 3/25. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

CECILE GRAY BAZELON—Recent paintings of interiors and exteriors of office buildings and country houses; through 3/5. Perlow, 980 Madison Ave. (517-5858).

VARUJAN BOGHOSIAN—New collages; through 3/19. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

ROSELLE DAVENPORT/MARK LEITHAUSER—Landscape paintings of southern France and Greece/Paintings, drawings, and etchings of still life and landscapes; through 2/29. Coe Kerr, 49 E. 82nd St. (628-1340).

MARSDEN HARTLEY—Paintings from the last decade of his life, including two symbolic self-portraits; through 2/27. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

WALT KUHN/MARSDEN HARTLEY—Landscapes by these two American Modernist painters; through 2/27. Salander-O'Reilly, 22 E. 80th St. (879-6606).

DAVID LEVINE—Recent caricatures; 2/20–3/19. Forum, 1018 Madison Ave. (772-7666).

JUAN MARTINEZ—Sculpture and wall reliefs composed of antique moldings, metals, and other materials; through 3/6. Kouros, 23 E. 73rd St. (288-5888).

PAUL RESIKA—Small landscape paintings; through 2/27. Graham Modern, 1014 Madison Ave. (535-5767).

DONALD SULTAN—Etchings and drawings; through 2/27. Hamilton, 19 E. 71st St. (744-8976).

BART VAN DER LECK—Paintings, prints, posters, and typography, by this artist whose experiments with abstraction influenced Van Doesburg and Mondrian; through 4/2. MJS, 9 E. 82nd St. (517-8565).

DOROTHY ZILKA—Landscape paintings in acrylic and oil stick; 2/20–3/19. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

57th Street Area

THOMAS BANG—Sculptures of found objects; through 2/27. Siegel, 24 W. 57th St. (586-0605).

DOZIER BELL—Landscape paintings in which large luminescent areas of sky and water are delineated by dark, geometric elements; through 2/27. Schmidt-Bingham, 41 W. 57th St. (888-1122).

RONALD BLADEN—Wall sculptures from 1986 to 1988; through 3/19. Washburn, 41 E. 57th St. (753-0546).

STEVE CURRIE/JOHN HULL—Recent sculptures/New paintings in a series entitled, "A Baseball Diary." Through 3/5. Borgenicht, 724 Fifth Ave. (247-2111).

MATTHEW DAUB/PETER FRAENKEL—Recent watercolors and conte drawings of New York and the midwest/Still-life paintings. Through 2/27. French, 41 W. 57th St. (308-6440).

RICHARD DEACON—Recent large-scale sculptures that are constructed out of basic industrial materials such as galvanized steel, masonite, and rubber; through 3/5. Goodman, 24 W. 57th St. (977-7160).

JIM DINE—Recent paintings that combine landscape, still life, and emblematic icons; through 3/5. Pace, 32 E. 57th St. (421-3292).

LOIS DODD/AMY SCOTT—Recent landscape paintings-/Colored pencil still lifes; through 3/2. Fischbach, 24 W. 57th St. (759-2345).

SONDRA FRECKLETON—Watercolor still lifes; through 3/2. Schoelkopf, 50 W. 57th St. (765-3540).

PHILIP GEIGER—Realist paintings; through 2/27. Tastistcheff, 50 W. 57th St. (664-0907).

JAMES GINGERICH—New paintings based on the artist's life, including works that recall his youth and adolescence in Texas; through 3/3. Frumkin/Adams, 50 W. 57th St. (757-6655).

DIETER HACKER—Large-scale paintings of monumental figures in natural and urban settings; through 2/27. Marlborough, 40 W. 57th St. (541-4900).

RONI HORN—Two identical forged copper forms that are conical in shape, in an installation entitled, "Pair Object III: The Experience of Identical Things"; through 3/5. Lelong, 20 W. 57th St. (315-0470).

RICHARDS JARDEN—"Column" sculptures made with laminated paper and painted wood; through 2/27. De Nagy, 41 W. 57th St. (421-3780).

TERENCE LA NOUE—Recent mixed-media paintings; through 2/27. Emmerich, 41 E. 57th St. (752-0124).

LEO MANSO/SIDEO FROMBOLUTI—Assemblages and collages/Landscape drawings in charcoal and pastel; through 3/2. Armstrong, 50 W. 57th St. (582-8581).

HOWARD MARGOLIS—Recent figurative paintings and pastels; through 3/27. Dintenfass, 50 W. 57th St. (581-2268).

JEAN MIOTTE—Works on paper from 1951–1963, by this French Abstract Expressionist; through 3/5. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

PAUL ROTTERDAM/ALBERTO GIACOMETTI—Paintings and drawings; through 3/12/Sculpture, paintings, drawings, and prints; through 4/2. Herstand, 24 W. 57th St. (664-1379).

ROBERT S. ZAKANITCH/MILAN KUNC—Recent paintings/Recent photographic collages. Through 2/27. Miller, 41 E. 57th St. (980-5454).

East Village

STEFANO BICINI—Paintings in acrylic, tempera, and graphite on canvas; through 2/28. Capp, 223 E. 10th St. (982-4444).

MACYN BOLT/KRZYSZTOF WODICZKO—Painted wall sculptures that are evocative of primitive art/Cibachrome photographs from his "Public Projections" for Documenta 8 in Kassel, West Germany. Through 2/28. Bromm, 90 W. Broadway (732-6196).

JAMES MEYER—Paintings of cartoon imagery; through 3/2. Sixtosix, 626 E. 14th St. (982-4586).

WALLACE & DONOHUE—New collaborative works; through 3/6. Postmasters, 66 Ave. A (477-5630).

LAWRENCE NELSON WILBUR/LEONARD PYTLAK—Paintings and prints from the 30's and 40's by both; through 3/13. Sragow, 436 E. 11th St. (477-6284).

SoHo and TriBeCa

VITO ACCONCI—Photographic works from 1969–70 that explore systems of movement between the artist's body and the environment; through 3/5. Alexander, 59 Wooster St. (925-4338).

ROBERT ACKERMAN—Large-scale paintings on canvas and burlap that depict camouflage imagery; through 3/12. Thorp, 103 Prince St. (431-6880).

JENNIFER BARTLETT—Paintings and constructions of boats, fences, and houses; through 3/27. Cooper, 155 Wooster St. (674-0766).

BERND AND HILLA BECHER—New photographs of details within industrial structures; through 2/27. Sonnabend, 420 W. Broadway (966-6160).

EBERHARD BOSSLET—Paintings and sculpture; through 2/27. Gibson, 568 Broadway (925-1197).

EUGENE BRODSKY—Works on paper mounted on linen; through 3/5. Harris, 383 W. Broadway (431-3600).

BRUNO CECCOBELLI—Mixed-media paintings on wood with symbolic imagery; through 3/12. Shainman, 560 Broadway (966-3866).

CHARLES CLOUGH—Recent abstract paintings; through 3/16. Hanson, 415 W. Broadway (334-0041).

HANNE DARBOVEN—Seventy framed works that incorporate collage, photographs, and ink drawings, in a series entitled, "Birthday Gift 1987"; through 2/27. Castelli, 142 Greene St. (431-6279)

GENE DAVIS—A survey of paintings, including Abstract Expressionist-influenced works from the '50s, hard-edge stripe paintings from the '60s, and later "pin-stripe" and "mirror" paintings; through 2/27. Cowles, 420 W. Broadway (925-3500).

SIMON FAIBISOVICH—Figurative paintings by an artist who lives in Moscow; through 3/5. Kind, 136 Greene St. (925-1200).

ROY FOWLER—Recent paintings; through 2/27. Plumb, 81 Greene St. (219-2007).

MICHAEL FUCHS—Recent abstract paintings; through 3/19. Engelhorn, 591 Broadway (966-6882).

STEVE GIANAKOS—Large-scale figurative black-and-white paintings in this artist's comic/graphic style; through 3/12. Toll, 146 Greene St. (431-1788).

KENNETH GOLDSMITH—Wood sculptures of books and bookshelves; through 3/2. Schreiber/Cutler, 171 Spring St. (925-1441).

GABRIEL HALEVI—New paintings that combine geometric and figurative shapes, all in dark colors; through 3/5. M-13, 72 Greene St. (925-3007).

GRACE HARTIGAN—A series of new paintings and collages entitled, "American Places"; through 3/5. Gruenebaum, 415 W. Broadway (966-3646).

JOHN HILLIARD—Photographs that are printed on fabric with a laser scan; through 3/12. Cutler, 164 Mercer St. (219-1577)

RONI HORN/DONALD LIPSKI—Ten-foot-high cast iron sculptures from her series, "Post Work"/Sculptures that incorporate mooring buoys and other materials. Through 3/5. Van Eck, 420 W. Broadway (219-0717).

CLETUS JOHNSON—Constructions and collages from 1974–1986. At Walls, 137 Greene St. (677-5000), through 3/5; at Castelli, 420 W. Broadway (431-5160), through 2/27.

LESTER JOHNSON—Etchings and lithographs from the early 'sixties through the 'seventies; through 3/5. Cone, 560 Broadway (431-7017).

JANE KAUFMAN—Quilted fabric paintings; through 3/5. Steinbaum, 132 Greene St. (431-4224).

STEVE KEISTER—Recent sculptures that incorporate Bertoia chairs; through 3/5. Blum Helman Warehouse, 80 Greene St. (245-2888).

RONNIE LANDFIELD—Abstract paintings based on the landscape; through 3/3. Haller, 415 W. Broadway (219-2500).

DANIEL LEVINE—Paintings, photographic works, and drawings; through 3/12. Neale, 320 Lafayette St. (431-5077).

ERIK LEVINE/ROBERT SMITHSON—Raw plywood sculptures of geometric forms/Paintings from 1959–62. Through 2/27. Brown, 560 Broadway (219-1060).

BERNARD MAISNER/SUZANNE VINCENT—New paintings by both; through 3/5. Stux, 155 Spring St. (219-0010).

WILLIAM MANNING/THOMAS NONN—Sculptures with collaged and painted surfaces/Mixed-media paintings. Through 3/19. Shapolsky, 99 Spring St. (334-9755).

JUSTIN MCCARTHY—A retrospective of paintings by this American "Outsider" artist; through 3/12. Cavin-Morris, 100 Hudson St. (226-3768).

ALAN MCCOLLUM—"Surrogates"—small paintings cast in plaster that are multiples; through 2/27. Nosei, 100 Prince St. (431-9253).

ALAN MCCOLLUM/DANIEL BUREN—Plaster casts of household items in a series entitled, "Individual Works"/Plans, sketches, and photographs of a permanent installation at the Palais-Royal in Paris. Through 2/27. Weber, 142 Greene St. (966-6115).

RON MOPPETT—Paintings on paper; though 3/8. 49th Parallel, 420 W. Broadway (925-8349).

MICHAEL MULHERN—Recent abstract oil paintings and reliefs; through 2/27. Rosenberg, 115 Wooster St. (431-4838).

JILL AND ED O'CONNELL—Paintings and monoprints by both; through 3/5. Ingbar, 578 Broadway (334-1100).

JOHN OKULICK—New wall sculptures in wood, and free-standing sculptures in bronze and steel; through 3/2. Hoffman, 429 W. Broadway (966-6676).

PEDRO PEREZ—Objects and constructions that refer to the artist's childhood in Cuba; through 3/5. Pearl, 420 W. Broadway (966-5506).

SIGMAR POLKE—Ninety drawings from 1963 to 1969; through 2/27. Boone, 417 W. Broadway (431-1818).

REM KOOLHAAS—Drawings for architectural projects; through 2/27. Protetch, 560 Broadway (966-5454).

CARLOS RODRIGUEZ—Light projection works; through 3/5. Dome, 578 Broadway (226-5068).

RICHARD SABA—Recent paintings; through 3/2. Milliken, 98 Prince St. (966-7800).

FRED SANDBACK—Drawings and prints by this minimalist sculptor, from the 60's to the present; 2/20–3/19. Nolan, 560 Broadway (925-6190).

CAROLE SEBOROVSKI—Recent paintings and works on paper; through 3/5. Lorence/Monk, 568 Broadway (431-3555).

NANCY SPERO—"War Paintings," from 1966–1970; through 3/5. Baer, 270 Lafayette St. (431-4774).

NANCY SPERO/MEG WEBSTER—Drawings from her "Artaud" series of 1969–70/A conceptual installation entitled, "Nearest Ocean Water"; through 3/5. Gladstone, 99 Greene St. (431-3334).

GAEL STACK—Recent paintings; through 2/27. Beitzel, 113 Greene St. (219-2863).

ANDREW TOPOLSKI—Recent sculptures and drawings; through 2/27. Siegeltuch, 568 Broadway (431-3550).

PAUL WALDMAN—Recent paintings and sculpture; through 2/27. At Cadot, 470 Broome St. (226-7220), and Castelli, 420 W. Broadway (431-5160).

RICHARD WENTWORTH—Sculptures that are created by juxtaposing and physically altering commonplace objects; through 3/12. Wolff, 560 Broadway (431-7833).

ALLAN WEXLER—"Small Buildings, Furniture, and Proposals for the Typical House"—furniture, models, drawings, and photographs of recent work; through 3/12. Feldman, 31 Mercer St. (226-3232).

ROGER WILLIAMS—Recent steel sculptures; through 3/5. Littlejohn-Smith, 133 Greene St. (420-6090).

LA WILSON—Constructions of found objects; through 2/27. Davis, 568 Broadway (219-1444).

Other

BRUCE CONNER—Drawings, photograms, and collage engravings; through 3/5. 56 Bleecker, 56 Bleecker St. (219-8836).

HAROLD FAYE—Drawings and lithographs from 1933–1939; through 3/12. Ryan, 452 Columbus Ave. (799-2304).

GWEN JOHN—Drawings and watercolors representing all periods of her work, plus several rare oil paintings; through 2/27. Davis & Langdale, 231 E. 60th St. (838-0333).

ROY LICHTENSTEIN—"Picasso" paintings from 1962–64; through 3/31. Gagosian, 521 W. 23rd St. (807-0807).

DEBORAH MASTERS—Sculptural reliefs that combine classical and contemporary subject matter, in hydrocal and concrete; through 3/13. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055), Wed.–Sun. 12–6, Thu. 12–9.

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950), Tue.–Sun. 12–6. Works by three Venezuelan artists; through 4/3.

C.D.S.—13 E. 75th St. (772-9555). "The Irascibles," curated by Irving Sandler, with works by Baziotes, de Kooning, Gottlieb, Hofmann, Motherwell, Pollock, Newman, Reinhardt, Rothko, others; through 2/27.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Cubists Along the Avenue," with works by Gallatin, Morris, Shaw; "Picasso: The Late Drawings"; through 2/27.

MARBELLA—28 E. 72nd St. (288-7809). An exhibition commemorating the 75th anniversary of the Armory Show of 1913, with works by Dabo, Keller, Henri, Lawson, Luks, Sloan; through 3/6.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "Primary States," with works by Lucas, Nakata, O'Connor, Paaro, Rosenfeld; through 3/4.

PRAKAPAS—19 E. 71st St. (737-6066). "Bauhaus Styles: The Myth of an Institutional Dogma," with works by Albers, Bayer, Gropius, Moholy-Nagy, others; through 3/12. Prakapas, 19 E. 71st St. (737-6066).

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Bäckström, Storey, Uglow; through 3/19.

WENDER—3 E. 80th St. (734-3460). "Chinese Paintings and Calligraphy: First Half 20th Century"; through 4/2.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by gallery artists; through 2/27.

I.B.M.—590 Madison Ave. (407-6100). "Encountering the New World 1493–1800: Rare Prints, Maps, and Illustrated Books from the John Carter Brown Library"; "Dutch Paintings of the Golden Age from the Collection of the National Gallery of Ireland"; through 4/9.

JACOBSON—50 W. 57th St. (582-4695). Abstract paintings by Dinsmore, Flaccus, Grimm, Kingston, Margolis, Purcell; through 3/5.

KENT—41 E. 57th St. (980-9696). Sculpture by Artschwager, Byars, Shapiro; through 3/5.

KRUGIER—41 E. 57th St. (755-7288). "The Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, and prints by Corinth, Kollwitz, Modersohn-Becker; through 3/12.

TILTON—24 W. 57th St. (247-7480). Part one of a two-part exhibition to celebrate the dealer/artist Betty Parsons, with works by artists who showed in her gallery, including Newman, Ossorio, Pollock, others; through 2/27.

East Village

ON THE WALL—328 E. 11th St. (460-0963). Furniture works by Gillette, Kulp, Kurtzman, Luthi, Oudrix; through 3/3.

303—513 E. 6th St. (477-4917). Works by Carrino, Etkin, Scarpitta, Webster; 2/19–3/13.

SoHo and TriBeCa

ERPF—568 Broadway (925-6160). "Private Works for Public Spaces," with drawings and models for unrealized public works by Benglis, Coyne, Denes, Haas, Kozloff, Oppenheim, Otterness, Saret, others; 2/19–3/19.

ESMAN—70 Greene St. (219-3044). "17 Years at The Barn: Highlights of the Edward F. Albee Foundation," with works by Bowling, David, Duff, Green, Oliver, Pinchbeck, Westerlund Roosen, others; through 3/5.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Products and Promotion: Art, Advertising, and the American Dream," with works by Birnbaum, Holzer, Kruger, Prince, Wojnarowicz, others; through 3/12.

INGBER—415 W. Broadway (226-2221). "The Young and the Beautiful," dedicated to the memory of Gretna Campbell, with works by Brant, Finkelstein, Higgins, LeVander, others; through 3/5.

MARCUS—578 Broadway (226-3200). Works on paper by Bosman, Dickson, Golub, Kapoor, Mentor, Shaver, Tansey, others; through 2/27.

SPERONE WESTWATER—142 Greene St. (431-3685). Sculpture from the 1960's and 70's, by Andre, Flavin, Judd, Lewitt, Long, Merz, Naumann, Lewitt, Merz, Nauman; through 2/27.

THE CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project: Part II"; through 2/28.

TWINING—568 Broadway (431-1830). "Alternatives," with sculptures Knowlton, Hardinger, Woody; through 3/5.

VIAFORA—568 Broadway (925-4422). "Raw Materials," with works by Bochner, Christo, Ford, Long, Morris, Oppenheim, others; 2/16–3/12.

Other

CITY—2 Columbus Circle (974-1150). Design proposals for public art projects by Antonakos, Blum and Cavagliari & Sultan, Burton and Koenen, Dennis, Gardner, Gillen, Jaffe, Jaudon, Kasuba, Ladda, Rodriguez, Sasaki, Saunders, Wilson, MTA Arts for Transit Projects; through 3/8.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19.

GREY GALLERY—New York University, 33 Washington Place (998-6780). "Viollet-le-Duc and the Medieval Treasures of France"; through 2/27.

KLEIN—611 Broadway (505-1980). Paintings by Morehead, Nadin, Nares, Winters; through 3/19.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). "Convergences/Convergencias," with works by Azaceta, Cernuda, Dos Santos, Downey, Gonzalez, Juarez, Serrano, Velez; through 3/31.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "(C) Overt: A Series of Exhibitions," with works by Balch and Baratloo, Bishop, Fishli and Weiss, Haraguchi, Tuttle, Winsor, others; "Sixth Annual Studio Artists Exhibition"; through 3/6.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-875-4031). Works by Alexander, Francis, Hill; 2/18–3/26.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten I., N.Y. (718-448-2500). Works by Albertini, Frantz, O'Hara, Parker, Swartz; through 3/13.

PHOTOGRAPHY

BURDEN—20 E. 23rd St. (475-8790). "The Return of the Hero," with pictures and objects by Ault, Baldessari, Burke, Lemieux, Mapplethorpe, Mark, Steinbach, others; through 3/12.

ALLAN CHASANOFF—Recent photographs in a series entitled, "Party of the First Pot"; through 3/10. Pfeifer, 568 Broadway (226-2251).

ANDREAS FEININGER—Photographs taken for *Life* magazine from the 40's through the 60's; through 3/11. Life Gallery, Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment.

ARIADNE GETTY—Hand-tinted photographs of architecture and still lifes; through 3/5. Bernarducci, 560 Broadway (334-0982).

NANCY GOLDRING—Cibachrome photo-projections; through 3/5. Baum, 109 Hudson St. (219-9854).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Henri Cartier-Bresson in India"; "Enzo Ragazzini: Before the Engine"; through 2/28.

I.C.P. MIDTOWN—77 W. 45th St. (869-2159), Mon.–Fri. 11–6, Sat. 12–5. "Marc Riboud: Lasting Moments, 1953–1988"; through 3/12.

JEROME LIEBLING—A retrospective of documentary photographs; 2/17–3/19. Photofind, 138 Spring St. (334-0010).

MANUEL (ED HILL/SUZANNE BLOOM—Collaborative computer-generated photographs that examine incongruities in contemporary culture; through 3/26. Miller, 138 Spring St. (226-1220).

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "The Logic of Display," with works by Balk, Bastiaans, Bloom, Formisano, Information Fiction Publicité, Schrager, Vilmouth, others; through 3/6.

ROBERT RAUSCHENBERG—Color photographs of Miami made with a large-format Polaroid camera, plus black-and-white photographs made in New York; through 3/5. Pace/MacGill, 11 E. 57th St. (759-7999).

SCHREIBER/CUTLER—171 Spring St. (925-1441). Photographic works by Deluise, Eddy, Matsumoto, Rivera; through 3/2.

SEAGRAM—375 Park Ave., 4th floor (572-7379), Mon.-Fri. 9-5. "The Working Life"—photographs from the Seagram collection by Adams, Hine, Kertesz, Shahn, Siskind; through 3/11.

LAURIE SIMMONS—Large-scale Cibachrome photographs of ventriloquist's dummies and "talking" objects, staged at the Venthaven Museum of Ventriloquism in Kentucky; through 2/27. Metro Pictures, 150 Greene St. (925-8335).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 2/12, 13 at 8: "Fried Chicken and Invisibility." $8.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 2/18–21 at 8:30: Thought Music's "Teenytown." $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 2/21, Thu.-Sun. at 8: "Denise Stoklos Unearths Hamlet in Irati." $8. Through 2/21, Thu.-Sun. at 7:30: The Great Jones Repertory Company in "Mythos Oedipus." $10 (Thu. & Sun.), $12 (Fri. & Sat.). 2/22 at 9: Bill Callihan. $8, $10. Through 2/27 at 10: Steve Buscemi and Mark Boone Jr.'s "In Your Mind." $8, $10.

P.S. 122—150 First Ave. (477-5288). 2/19–21 at 9: "Two on the Loose," with John Bernd and Jennifer Monson. $8.

THE KITCHEN—512 W. 19th St. (255-5793). 2/17 at 8:30: Tom McCarthy, Robert Palumbo, and Ellen Spirer in "Adolph's Valet." 2/18 at 8:30: Karla Barker's "Uncontrollablelements." $5. 2/19 at 8:30: Taylor Mead's "Andy Warhol" and Valerie Caris's "Cloacina." $6. 2/20 at 8:30: "Carnival of Sleaze." $6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 4/24: "Scandinavian Craft Today"; "John Prip: Master Metalsmith"; "Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 3/13: "In Time of Plague." Through 5/1: "Australia: A Bicentennial Celebration."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 3/20: "Recent Works by Judy Blum." Through 3/27: "Master Watercolors and Drawings from the Norton Gallery of Art." Through 5/1: "Focus on Westchester." Through 5/22: "The Rural Landscape of New York."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 2/29/89: "Curator's Choice: American Watercolors and Drawings." Through 2/29: "Nancy Graves: A Sculpture Retrospective." Through 3/7: "The New Brooklyn Museum: A Master Plan." Through 4/11: "Alex Katz: A Print Retrospective." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 5/9: "An Assemblage of Spirits: Idea and Image in New Ireland."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50. Through 4/17: "Art/Artifact: African Art from the Collections of The Buffalo Museum of Science, The Hampton University Museum, and The American Museum of Natural History."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 2/21: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13: "Color by the Yard: Printed Fabric: 1760–1860." Through 3/6: "Vienna/New York: The Work of Joseph Urban, 1872–1933." 2/23–5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 3/13: "Fifty Years of Collecting: An Anniversary Selection"; "Guggenheim's Revised Proposal Model and Site Plans." Through 3/13: "Painting Since World War II in America."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5–8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp." Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890–1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912–1928."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." Through 5/8: "Fragonard." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection. **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 2/29: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin." Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan." 2/25–4/24: "Aratus: Ancient Constellations in a Medieval Manuscript."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 2/28: "Puerto Rican Painting: Between Past and Present."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.-Sun. 11 a.m.-5, Thu. 11–8. Suggested donation $2. Through 2/28: "Signs of Transition: 80's Art from Cuba."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 4/19: "Committed to Print." Through 4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation." Through 5/3: "Vito Acconci: Recent Work."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 2/28: "Realism Today: American Drawings From the Rita Rich Collection." Through 3/27: "Irving R. Wiles (1861– 1948)."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 4/24: "Museum Notions: Installation by Art Parts." Through 4/3: "Requiem: Installation by Wolfgang Staehle." Through 4/3: "Selections From the Semi-Permanent Collection."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 4/5: "The Blizzard of '88."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 4/88: "Know These Lines." Through 3/19: "Truman Capote: Writer and Celebrity." Through 5/7: "Splendid Plumage: Bird Illustrations, 1550–1900, from The New York Public Library."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 3/1: "Chris De Boschnek: Recent Paintings."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970–1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920–1936."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 4/3: "Richard Artschwager." Through 4/17: "Charles Sheeler: Paintings, Drawings, Photographs." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 2/18: "Elements: Installations by Ann Hamilton and Peter Shelton."**Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." 2/18–3/30: "Video Art: Expanded Forms."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/18 at 2: "Impressionist and Modern Paintings, Drawings, and Sculpture." On view from 2/12. 2/20 at 2: "Contemporary Art." On view from 2/13. **Christie's East**—219 E. 67th St. (606-0400). 2/23 at 10 a.m.: "Furniture, Decorations, and Paintings." On view from 2/19. 2/23 at 2: "19th-Century European, Paintings, Drawings, and Watercolors." On view from 2/19.

PHILLIPS—406 E. 79th St. (570-4830). 2/23 at 1:30: "Wristwatches and Small Time Pieces." On view from 2/19.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/17 at 2: "Sotheby's Arcade Auction of Modern and Contemporary Painting." On view from 2/12. 2/18 at 2: "Impressionist and Modern Paintings, Drawings, and Sculpture." On view from 2/13. 2/19 at 10:15 a.m. and 2: "Contemporary Art," On view from 2/13. 2/24 at 10:15 a.m. and 2: "Important 19th-Century European Paintings, Drawings, and Watercolors." On view from 2/20.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 17

CHAMBER MUSIC AT THE Y—Guitarist Eliot Fisk, pianist Joseph Kalichstein, violinist Ani Kavafian, cellist Sharon Robinson, violist Michael Tree. Shostakovich's Viola Sonata Op. 147; Faure's Piano Quintet No. 1; Haydn's Guitar Quartet in D. 92nd Street Y at 8. Also Tue., 2/16. $13–$17.50.

GOLIARD CHAMBER SOLOISTS, with cellist Eric Bartlett, tenor James Blanton, flutist Barrett Cobb. Beethoven's Scottish Songs; Weber's Trio for Piano, Flute, and Cello; Ravel's Trio for Piano, Violin, and Cello. Merkin Concert Hall at 8. $10.

ILYA GRUBERT, violinist/**NAUM GRUBERT,** pianist. "Russian Nights": Music of Ysaye, Prokofiev, Grieg, Shostakovich-Tsyganov. Town Hall at 8. $10–$15.

JERRY HUNT/ANNEA LOCKWOOD, composers-musicians. Solos and collaborations, including new works. Alternative Museum, 17 White St. (966-4444), at 8. $6.

MANHATTAN WIND ENSEMBLE, Hal Jenks conductor; saxophonist Paul Cohen. Dahl's Concerto for Alto Saxophone (original version, 1949); Noon's Variations on a Theme of Sweelinck; Dello Joio's Variations on a Theme of Haydn. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ROCHELLE ITZEN, flutist, with pianists Timothy Hester, Colleen Itzen. Works of C.P.E. Bach, Burton, Faure, Bolling, Messiaen. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

MIKE FITZPATRICK, cellist/**NANCY SCHMIDT,** soprano/**DOLORES MODRELL,** pianist. Works by Monteverdi, Poulenc, Strauss, Brahms, Boccherini. Faculty recital, Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

STUART DIAMOND, lyricon/**DON SLEPIAN,** synthesizer, "The Electric Diamond." Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

PATRICIA ENGLERT JAZZ TRIO—Citicorp Market, Lexington Ave. and 53rd St., at 1:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

Thursday, February 18

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Jessye Norman. Schubert's Symphony No. 2; Poulenc's *La Voix Humaine.* Avery Fisher Hall at 8. $7.50–$35.

NORTHERN SINFONIA, Barry Tuckwell conductor and French-hornist. Elgar's Introduction and Allegro for Strings; Holloway's *Second Idyll;* Mozart's Horn Concerto No. 3; Gounod's *Petite Symphonie;* Haydn's Symphony No. 85, "La Reine." Carnegie Hall at 8. $9–$13.50.

BOSTON CAMERATA, Joel Cohen conductor; soloists Henry Ledroit, Anne Azema, Ellen Hargis. N.Y. premiere of *Tristan and Iseult,* "A Medieval Romance in Poetry and Music." A semi-staged performance of the old story, told through medieval music and texts, edited and assembled. Merkin Concert Hall at 8. $10.

KETTLES AND COMPANY, with timpanist Jonathan Haas and guest artists including the American Saxophone Quartet and Johnny H. and the Six Cents. Premieres by Glass and Albert; works by Janacek, Serry, Bruch, Britten (U.S. premiere), Heiden, Berton. 92nd Street Y at 8. $7.50–$10.

DMITRI TOUFEXIS, pianist. Works of Scarlatti, Chopin, Debussy, Liszt, Gershwin. Alice Tully Hall at 8. $10–$18.

HORACIO GUTIERREZ, PATRICIA ASHER, pianists. Music by Chopin, Rachmaninoff, Faure, Poulenc, Stravinsky. Metropolitan Museum at 8. $12.

AMARA ENSEMBLE—With flutist Judith Pearce, soprano Michelle Disco, tenor Drew Michael Martin, and actor Casey Kizziah. Music by Maw, Bliss, Cotel, Fullenwieder, Simpson. St. Peter's Church, Lexington Ave. and 53rd St., at 8. $6.

JOHN CANNON, organist. Works by Vierne, Tournemire, Durufle. Columbia U. St. Paul's Chapel, Broadway and 116th St., at noon. Free.

MANHATTAN BAROQUE ENSEMBLE—JASA Green Auditorium, 40 W. 68th St., at 1. Free.

INKHAY—Pepe Santana, winds, strings, percussion; harpist Atahualpa Poalasin. South American Highland music. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

LAGUARDIA HIGH SCHOOL OF THE PERFORMING ARTS JAZZ ENSEMBLE—Citicorp Market, Lexington Ave, and 53rd St., at 1. Free.

BARGEMUSIC—Violinist Ik Hwan-Bae, mezzo-soprano Katherine Ciesinski, baritone and pianist Donald Collup, pianist David Oei, soprano Michelle Troise. Ravel program, including *Sheherazade.* Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, February 19

NEW YORK POPS, Skitch Henderson conductor; Larry Adler, harmonica. Carnegie Hall at 8. $14–$22.50.

NEW YORK PHILHARMONIC—See 2/18.

JUILLIARD SYMPHONY, Paul Zukofsky conductor. Stravinsky's Symphony in C; Lowell Liebermann's Symphony No. 1. Alice Tully Hall at 8. Free tickets required (874-8515).

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; pianist Jeffrey Swann. Brahms's Piano Concerto No. 1 and Symphony No. 1. Symphony Space at 8. $9.

JOSEPH ANTON SWENSEN, violinist/**JOHN GIBBONS,** harpsichordist. Bach's Sonata in E; Bartok's Sonata for Solo Violin; Scarlatti's Two Sonatas for Harpsichord; Bach's Sonata in c. Weill Recital Hall at Carnegie Hall at 8. $12.

AMOR ARTIS CHORALE, with instrumental ensemble; Johannes Somary conductor; organist Ray Pellerin. Palestrina's *Stabat Mater;* A. Scarlatti's *St. Cecilia Mass;* Lawrence Axelrod's *Byobu* (world premiere). St. Jean Baptiste Church, Lexington at 76th, at 8. $20.

CLASSICAL QUARTET, with guitarist Paul O'Dette. Guitar quintets by Boccherini; Beethoven's String Quartet Op. 18 No. 6. St. Michael's Church, 225 W. 99th St. (874-4037), at 8. $9.

TOM PAXTON, "America's Troubadour." P.S. 41 auditorium, 116 W. 11th St. (426-8555), at 8. $10.

JAMES JABBO WARE'S ME WE & THEM ORCHESTRA—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $10.

A FESTIVAL OF THE BLUES—"A Night in Mississippi." Napoleon Strickland's Mississippi Fife & Drum Band; James "Son" Thomas with Walter Liniger; the Jelly Roll Kings. Triplex Theater, BMCC, 199 Chambers St. (206-1050), at 8. $13, $16.

THE KINANDERS PRESENT—Pianist Janine DiStephan, tenor David Field. Music by Bach, Beethoven, Chopin, Schumann, English songs, and arias. Hotel Wellington Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

DEMETRIOS KASTARIS AND THE LATIN JAZZ COALITION—Citicorp Market, Lexington Ave. and 53rd St., at 1. Free.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; New York Choral Society, pianist Anton Nel, sopranos Eva Zseller, Linda Zoghby, tenor Thomas Young, baritone William Sharp. Mozart's Adagio and Fugue in c, Piano Concerto K. 453, and *Mass* in c. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4120), at 8. $10–$20.

Saturday, February 20

NEW YORK CHAMBER SYMPHONY, Christopher Kendall conductor; violinist Syoko Aki, oboist Randall Ellis. Works by Bach, J.L. Bach, C.P.E. Bach, J.C. Bach. 92nd Street Y at 8. $12.50–$18.50.

ORPHEUS CHAMBER ORCHESTRA, with violinist Elmar Oliveira. Haydn's Symphony No. 49, "La Passione"; Mozart's Violin Concerto No. 4; Saint-Saens's Introduction and *Rondo Capriccioso;* Dvorak's Nocturne for Strings; Copland's *Short Symphony.* Carnegie Hall at 8. $11–$17.50.

NEW YORK PHILHARMONIC—See 2/18.

CONTINUUM—With soprano Victoria Villamil, mezzo-soprano Lynnen Yakes, violinist Mia Wu, dancer Gail August, pianists Cheryl Seltzer, Joel Sachs. John Cage 75th-birthday retrospective. Alice Tully Hall at 8. $8.

DAVID RUSSELL, guitarist. Aguado, Bach, Grieg, Brotons, others. Merkin Concert Hall at 8. $12.

GUARNERI QUARTET—Beethoven's Quartet in c, Op. 18, No. 4; Janacek's Quartet No. 1; Schumann's Quartet in A, Op. 41, No. 3. Washington Irving High School, 16th St. and Irving Pl. (586-4680), at 8. $3.

EINAR STEEN NOKLEBERG, pianist. Bartok, Liszt, Grieg. Weill Recital Hall at Carnegie Hall at 8:30. $10.

ERNST NOLTING-HAUFF, pianist. Weill Recital Hall at 8:30.

CURTIS LUNDY QUARTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $10.

A FESTIVAL OF THE BLUES—See 2/19. Tonight: "A Night in Chicago," with the Eddy Clearwater Band, Otis Rush, Zora Young.

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MUSIC & DANCE

GOODMAN CHAMBER CHOIR, Andrea Goodman conductor. Rare Russian choral music, by Rimsky-Korsakov, Borodin, Kalinikov, Rachmaninoff, Sviridov, Shostakovich, Stravinsky. St. Peter's Church, Lexington Ave. and 54th St. (254-1717), at 8. $12.50.

PUERTO RICO SINGS—An anthology of 19th- and 20th-century music. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850), at 8. $16.

DAN AR BRAS, guitarist. "Spirit of the Celtic Guitar." New York Open Center, 83 Spring St. (219-2527), at 8 and 10. $9.

LEROY JENKINS, jazz violinist-composer, with dancer Felicia Norton, in "The Forever Magical Theme." Dance Center of the Emanu-El YM-YWHA, 344 E. 14th St. (673-2207), at 8. $8.

IVES TRIO (N. Y. debut)—Pianist Charlotte Day, violinist David Jacobson, cellist Alan Stepansky. Beethoven, Shostakovich, Brahms. Lincoln Center Library at 2:30. Free.

STUART DIAMOND, lyricon/**DON SLEPIAN,** on synthesizer, "The Electric Diamond." Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

DEBORAH JAMINI, pianist. Faculty recital, Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

MUSIC OF THE EPIROT GREEKS—Pericles Halkias Orchestra. Concert followed by a dance party. Ethnic Folk Arts Center, 179 Varick St. (691-9510), at 8. $8.

TOKYO STRING QUARTET—Mozart, Beethoven, Debussy. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $10–$20.

CANADIAN BRASS—Byrd, Gabrieli, Gershwin, Rossini, Barber; also Dixieland and a tribute to ballet. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8:30. $13, $15.

SPOLETO COMES TO BAM—Soprano Beverly Hoch, violinist Joseph Anton Swensen, cellist Carter Brey, pianist Jean-Yves Thibaudet. Songs for violin and soprano by Holst; Lily Pons favorites; Bartok's Violin Sonata; Schubert's Piano Trio Op. 100. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8.50, $12.

BROOKLYN PHILHARMONIC—See 1/19.

BIG BAND GALAXY OF STARS, with Jimmie Rodgers, Maxene Andrews, Johnny Smith's New Ink Spots, and the Kay Kayser Orchestra. Lehman Center, Bedford Park Blvd. and Goulden Ave., Bronx (960-8833), at 8. $13–$17.50.

BETTY CARTER AND TRIO—Jazz Festival, at Snug Harbor Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $12.

Sunday, February 21

AMERICAN SYMPHONY, William Henry Curry conductor; flutist Carol Wincenc. Mr. Curry is winner of the 1988 Leopold Stokowski Conducting Competition. Sallinen's *Fanfare,* Op. 59 (N.Y. premiere); Prelude to Act II of Nielsen's *Saul and David;* Foss's "Renaissance" Flute Concerto (N.Y. premiere); Brahms's Symphony No. 1. Carnegie Hall at 3. $6–$21. Pre-concert recital at 2 by pianist William Wolfram: Chopin and Liszt.

THOMAS HAMPSON, baritone, with pianist Geoffrey Parsons. Haydn, Meyerbeer, Debussy, Mahler, Brahms, Strauss, Schoenberg. Alice Tully Hall at 3. $10.

FRANCIS ORVAL, hornist (N.Y. recital debut), with pianist Julie Nishimura. Danzi, Dukas, Irving, Collorafi, Pehrson, Hindemith. Merkin Concert Hall at 8. $10.

NEW SOUNDS—John Schaefer host, with Relache and guitarist David Cullen. Works by Klucevsek, Albert, Epstein, Corner, others. Merkin Concert Hall at 2. $10.

CHARLAE OLAKER, soprano, with Daryl Hester. Dowland, Giuliani, Handel, Britten, Villa-Lobos, others. Weill Recital Hall at Carnegie Hall at 5:30. $12, $15.

STEPHANIE BROWN, pianist/**COLORADO STRING QUARTET**—Haydn'a Piano Sonatas No. 35 and No. 44; Haydn's String Quartets Op. 50, No. 3, and No. 4. New School, 66 W. 12th St. (741-5689), at 2. $7.

COLLEGIATE CHORALE, Robert Bass conductor; soprano Linda Wall, mezzo-soprano Mary Ann Hart, tenor Mark Bleeke, bass Kevin Deas, organist Daniel Beckwith. Handel's *Judas Maccabaeus.* St. Bartholomew's Church, Park Ave. and 50th St., at 3. $10.

ANTHONY NEWMAN, organist. First of three recitals, to include the complete Preludes, Fugues, Toccatas, and Fantasies of Bach. Holy Trinity Church, 326 E. 88th St. (289-4100), at 5. $7.

LEROY JENKINS—See 2/20. Today at 3 and 8.

FACULTY RECITAL—Program ranging from the Early Baroque to works by faculty composers. 92nd Street Y School of Music at 3. Free.

MUSIC AMICI, Marti Sweet director; trumpeter Lew Soloff. Works by Strauss, Corigliano, Foote, Hindemith, Dvorak. Madison Avenue Presbyterian Church, 73rd St., at 4. $5.

LEUCADIA CHAMBER ENSEMBLE—Works by 20th-century Jewish composers, including Bloch, Bruch, Milhaud. YM&YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $4.

PETER BACCHUS, RIE SCHMIDT, flutists. 18th-century music for classical and baroque flutes, by Telemann, Mozart, Devienne, and Bach. Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. $2.50 admission.

MUSIC AND DANCE OF CALABRIA—Calabria Bella, with music of Italy, followed by a dance party. Ethnic Folk Arts Center, 179 Varick St. (691-9510), at 3. $8.

COMPOSERS STRING QUARTET/RONALD ROSEMAN, oboist. Haydn, Schuman, Boccherini, Schubert. Low Memorial Library, Columbia U., 116th St. east of Broadway, at 3. $7.

MUNIR BASHIR, oud. Traditional and classic music. Symphony Space at 8. $15–$30.

MIDDLE EAST MELODIES—Music and dance, with Ibrahim Farrah, the Mark Kirkostas Quintet, vocalists Almaz and Ziad Rabadi, Orchestra 'Rabesque. BMCC Triplex, 199 Chambers St. (618-1980), at 5. $25, $30.

ZHANG JIANYI, tenor/**CHAO PEIWEN,** mezzo-soprano, with pianist James Meyer. Arias by Donizetti, Verdi, Rossini, traditional and folk music of China, also a work by Chopin. China Institute in America, 125 E. 65th St. (744-8181), at 3. $10.

ZSIGMOND SZATHMARY, organist. Works by Farkas, Bach, Kodaly, Liszt. Riverside Church, the Drive at 122nd St., at 3. $3. Preceded at 2:30 by a recital by carillonneur James R. Lawson.

THE SWEETHOTS—Swing arrangements of '30s and '40s music by three jazz vocalists—Eve Zanni, Martha Le Donne, Judy Silverman. Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St., at 3. Free, or $5 donation to Organ Restoration Fund.

ST. PETER'S CHURCH—At 5: L.D. Frazier and Friends; offering. At 7:30: Manna House MEEE Concert with bassist Major Holley Quintette; $6. Lexington Ave. and 54th St. (935-2200).

QUEENS COLLEGE ORCHESTRAL SOCIETY, Constantine Kitsopoulos conductor; oboist Marcia Butler. Beethoven's "Prometheus" Overture; Mozart's Oboe Concerto; Stravinsky's *Petrouchka.* Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 2. $8–$10.

BROOKLYN CHAMBER ORCHESTRA, Steven Levy conductor; pianist Alison Jones, cellist Marisol Espada, soprano Nonie Schuster, violinist Etienne Betz. Mendelssohn's *Capriccio Brillant;* Tchaikovsky's Variations on a Rococo Theme; aria by Mozart; Haydn's Violin Concerto No. 1. Concert Hall, Flatbush-Tompkins Building, Dorchester Rd. and E. 18th St., Brooklyn (718-252-6162), at 3:15. $6.

GOLIARD ENSEMBLE—Vocalist James Blanton and the group, in traditional American folk songs. Fireside Concerts, Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (718-347-3276), at 2. $5.

BROOKLYN PHILHARMONIC—See 2/19. Today at 2.

BARGEMUSIC—See 2/18.

Monday, February 22

IVO POGORELICH, pianist. Works of Beethoven, Scriabin, Ravel. Avery Fisher Hall at 8. $25.

LARRY ALMEIDA, guitarist (N.Y. recital debut). Works by Larry Alan Smith (world premiere); Leslie Bassett (N.Y. premiere), Brouwer, Falla, Ponce, Rodrigo, Villa-Lobos. Merkin Concert Hall at 8. $8.

ANNE GJEVANG, contralto, with pianist Einar Steen Nokleberg. Songs by Liszt, Brahms, Grieg, Sibelius, Falla. Town Hall at 8. $10, $15.

AMORPHOUS CONSORT, with alto Nancy Wertsch. "Nature, The Cosmos, The Numinous": works by Bland, Boros, Stearns, Crumb. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

MANHATTAN PERCUSSION ENSEMBLE, Claire Heldrich conductor. Concert in honor of timpanist Fred Hinger. A wide-ranging program, classical, rags, and special arrangements. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

DORA OHRENSTEIN, soprano/**MARTIN GOLDRAY,** pianist. Music by Handel, Hoiby, Biggs, Berio. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JOY IN SINGING, Paul Sperry conductor. Lincoln Center Library at 6. Free.

THE LIFE AND TIMES OF THE BLACK AMERICAN—A Black History Month program by the Music Consortium and Opera Ebony, on experiences in work, play, and the underground railroad. Bronx Community College, Gould Memorial Library, University Ave. and W. 181st St., at 11 a.m. and 1. Free.

Tuesday, February 23

MARIO ESCUDERO, guitarist, with Al-Andalus dance company, dancers La Conja and Manolo de Cordoba, singer Luis Vargas, guitarist Rafael Canizares. 92nd Street Y at 8. $13–$17.50.

NEW YORK PHILHARMONIC—See 2/18.

SEMYON FRIDMAN, cellist (N.Y. debut)/**JON KLIBONOFF,** pianist. Works by Schumann, Messiaen, Brahms, Shostakovich, Popper. Merkin Concert Hall at 8. $8.

THE BOYS OF THE LOUGH/BILL MONROE AND THE BLUEGRASS BOYS/GARRISON KEILLOR, host. Celtic and bluegrass music, illustrating the Celtic roots of America's own country music. Carnegie Hall at 8. $13.50–$17.50.

OLGA GROSS, pianist. Chopin, Prokofiev, Hetu. Trinity Church, Broadway at Wall St., at 12:45. Free.

THE GOSPEL KNIGHTS—For Black History Month. Gould Student Center 207, Bronx Community College, W. 181st St. and University Ave., at noon. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 2/15 at 8: Verdi's *Macbeth,* Kord conducting; Verrett, Diaz, Wilson, Ramey. 2/16 at 7: Wagner's *Siegfried,* Levine conducting; Behrens, Neumann, Hiestermann, McIntyre, Bradley, Gjevang, Mazura, Macurdy. 2/17 at 8: Donizetti's *L'Elisir d'Amore,* Weikert conducting; Battle, Cole, Alberto Rinaldi (debut), Taddei, Upshaw. 2/18 at 8: Verdi's *Otello,* Levine conducting; Te Kanawa, Domingo, Diaz, Sotin. 2/19 at 8: Verdi's *Luisa Miller,* Santi conducting; Millo, Dunn, Di Franco, Mauro, Giancarlo Pasquetto (debut), Plishka, Koptchak, Derr. 2/20 at 2: *L'Elisir d'Amore;* same as 2/17 (broadcast, WQXR). 2/20 at 7: Wagner's *Siegfried;* same as 2/16, except Toni Kraemer (debut) for Neumann. 2/22 at 8: Mussorgsky's *Khovanshchina,* Conlon conducting.

Other

BEATRICE AND BENEDICT, by Berlioz. Juilliard American Opera Center, Jorge Mester conductor; fully staged, in English; directed by Jack Eddleman. 155 W. 65th St. (874-7515). 2/19, 23 at 8; 2/21 at 3. $10.

CURLEW RIVER, by Britten. Center for Contemporary Opera production, staged by Patricia Heuermann, musical direction by Richard Marshall. St. Peter's Church, Lexington Ave. and 54th St. (874-0245). 2/19, 26, 27 at 8. $10–$18.

IL MATRIMONIO SEGRETO, by Cimarosa. Updated to 1930s Brooklyn "without changing text"; production by the Vineyard Opera, Joseph LoSchiavo director, Stephen F. Vasta musical director. The Vineyard, 309 E. 26th St. (683-0696). Through 3/6: Fri. and Sat. at 7:30; also 2/28, 3/6 at 3. $15.

RIGOLETTO, by Verdi. Amato Opera, 319 Bowery (228-8200). 2/20, 27 at 7:30; 2/ 21, 28 at 2:30. $12.

THE MIKADO, by Gilbert and Sullivan. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). 2/17–3/13. Wed.–Sat. at 8; Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends.

DON GIOVANNI, by Mozart. Full production, by the Opera Stage of the Brooklyn Lyric Opera, Sue Marie Peters conductor; Norman Myrvik director. Hirsch Hall, Temple Ansche Chesed, West End Ave. and 100th St. (718-837-1176). 2/18, 25 at 8; 3/6 at 3. $7.50.

IOLANTHE, by Gilbert and Sullivan. The Ten Ten Players, at the Gilbert and Sullivan Society, CAMI Hall, 165 W. 57th St. 2/17 at 8. $1 donation.

OPERA ORCHESTRA OF NEW YORK—Carnegie Hall, 2/21 at 7:30; sold out. **Preview performance** with a different cast, 2/16 at 7:30 at Hunter College Playhouse, 68th St. east of Park Ave. (799-1982); $12.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Final week. Tickets, $5–$42. 2/17 at 8: *Stravinsky Violin Concerto; Ives, Songs; Bournonville Divertissements.* 2/18 at 8: *Bugaku, Opus 19/The Dreamer, Fanfare.* 2/19 at 8, 2/20 at 2: *Coppelia.* 2/20 at 8: *Bugaku, Afternoon of a Faun, Antique Epigraphs, Symphony in C.* 2/21 at 1: *Raymonda Variations, Afternoon of a Faun, Antique Epigraphs, Stravinsky Violin Concerto.* 2/21 at 7: benefit performance for Dancers' Emergency Fund ($10–$52).

Elisa Monte Dance Company

JOYCE THEATER—2/16–21. Tickets, $17. *Death of an Analogue* (world premiere), music by Klaus Schulze; *Turtles Eat Bones* (N.Y. premiere), music by Jon Hassell, set paintings by Jean-Michel Pourvoyeur; *Audentity* (N.Y. premiere), music by Schulze; *Dreamtime.* 2/16 at 7; 2/17–20 at 8; 2/21 at 2 and 8.

Other

BARBARA BOOLUKOS/KEITH GLASSMAN—Evening-length work by Boolukos, *Whistling in the Dark: The Scared Pieces.* Glassman's solo *Bare.* Eden's Expressway, 537 Broadway (255-7968). 2/19–22 at 8. $7.

THE COPASETICS/HONI COLES—The jazz-tap group. LaGuardia Community College, 31-10 Thomson Ave., L.I. City (718-482-5151). 2/19 at 8. $10.

DE LIGHT RAYS—A multimedia concert, with three performance dances: *I'm Forever,* by Kathleen Laziza, music by Mio Morales, and set by William Laziza. *1/7th,* a lumia dance. *Warped Crush,* a live "videodance." Also art videos. KIVA, 309 Canal St. (797-3116). 2/18, 19, 20 at 8; 2/21 at 3. $7.

AN EVENING IN INDIA—Classical Kathak dance by Najma Ayashah, sitar music by Franc Menusen. 80 Fourth Ave., 4th floor (472-1737). 2/19 at 8. $10–$25.

FELICIA NORTON, with Leroy Jenkins. See Music, above, Leroy Jenkins, 2/20 and 2/21. Choreography by Loris Anthony Beckles, design by Michael Brain.

LINDA RAPPAPORT AND HOUSE ON FIRE—Ethnic Folk Arts Center, 179 Varick St. (877-4577). 2/15 at 8. $7.

MORNINGSIDE DANCE FESTIVAL—2/23–3/6. Showcase 1: works by Randa Broughton, Candice Christakos, Lori Baird, Jia-Ji Guan, Jim Martin. Teachers College of Columbia U. Horace Mann Theater, 525 W. 120th St. (678-3268). 2/23, 24 at 8. $8.

MYTHOS OEDIPUS—The Great Jones Repertory Company in a "non-verbal" dance/opera. La Mama Annex, 74A E. 4th St. (475-7710). 2/18–21 at 7:30. Thur. and Sun., $10; Fri. and Sat., $12.

NEW VAUDEVILLE NOUVEAU—Mitchell Rose and Diane Epstein in new works and repertory. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/18, 19, 20, 22 at 8; 2/21 at 3. $10.

RISA JAROSLOW AND DANCERS—Premiere of *Nahual,* music by and performed live by the Peter Zummo Orchestras; premiere of *Chair Dance for Two Jewish Mothers.* Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 2/18, 19, 20 at 8:30; 2/21 at 3. $10. 2/18, including reception, $15 extra.

ROD RODGERS DANCE COMPANY—Bronx Community College Hall of Fame Playhouse, W. 181st St. and University Ave. 2/18 at noon. Free.

WASHINGTON SQUARE REPERTORY DANCE COMPANY—"Dances on American Themes," by Laura Brittain, Linda Kohl, Aida Pisciotta Anderson, Kurt Koegel. University Theater, 35 W. 4th St. (998-5400). 2/19, 20 at 8. $7.

ZONNIE J. BAUER/LAURA SCHANDELMEIER—A shared evening, solo and company works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/19, 20 at 11 p.m. $7.

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RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAFE LANCIANI—177 Prince St. (477-2788). Casual. Continental. Spcls: red snapper with scallop mousseline, pasta, French/Viennese pastries and cakes. B daily 8 a.m.–2. Br Sat.–Sun. noon–4. L and D daily noon–10. **(I–M)** **AE.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50 Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN BREWERY—40–42 Thompson St., at Broome St. (219-9250). **Tap Room:** Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I)** **Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish and chips, Jamaican-style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** **AE, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

OCEAN REEF GRILL—11 Fulton St., in the Fulton Market Bldg., (608-7400). Casual. Regional American seafood. spcls: char-grilled and pan-blackened seafood. Res. sug. Open for L & D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 800. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood *fettuccine* al Fredo, grilled *swordfish*, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: lobster ravioli, rigatoni with *grilled salmon, involtini of veal.* Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10.Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MARRAKESH WEST—149 Bleecker St. (777-8911). Casual. Kosher Moroccan. Spcls: couscous, pastilla, cigars, merguez. Res. sug. D Mon.–Thu. 5–midnight, Fri.–Sat. to 2 a.m., Sun. 1–midnight. Ent. Fri.–Sat. eves. **(M)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St. at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Wed.–Sun. 5:30–10. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken, grilled swordfish steak with avocado salsa. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

TRATTORIA DA ALFREDO—13 Eighth Ave., at 12th St. (929-4400). Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tue. **(M)** **AE.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

THE DOLPHIN—227 Lexington Ave., bet. 33rd and 34th Sts. (689-3010). Casual. Continental/seafood. Spcls: broiled whole Dover sole, brochette of seafood, red snapper en papillotte, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. **(M)** **AE, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CAPITO—21 W. 17th St. (645-2160). Casual. Italian. Spcls: capizza, fettuccine salsiccia, veal melanzana. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(I-M)** **No credit cards.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket required. American/International. Spcls: swordfish braised with caramalized onions and rosemary with risotto, bitter chocolate marquise with vanilla bean sauce and strawberry cream. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30, Sun. 5–10. Pretheatre D 5:30–6:30. **(M–E)** **Peccavi Room:**Dress opt. American. Spcls: linguini with shrimp, wild rice and apricot pudding with berry sauce, grilled fish. Open Mon.–Fri. noon–10:30, Sat. 6–10:30, Sun. 5:30–10. Private parties for 40. **(I-M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARPACCIO—227 E. 50th St. (838-7808). Jacket required. Italian. Spcls: gamberoni alla Carpaccio, fettuccine zarana, pollo alla Carpaccio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. till 11. Closed Sun. **(M)** **AE, DC.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Dress opt. French. Spcls: endive au Roquefort, gigot d'agneau, foie de veau. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10:30. Private parties for 20–40.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th–51st Sts. (759-8439; -5933). Dress opt. French. Spcls: saucisse de canard, ris de veau, cotes d'agneau. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–10:30. Pre-fixe D 5–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TA-KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukiyaki. Res. nec. L daily 11:30–2:45. D daily 5–11. **(I–M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. in the New York Marriott Marquis (704-8900). Dress opt. Continental. Res sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

RESTAURANTS

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.--Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.--Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.--Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa' recchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. Free parking. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sat.–Sun. noon–3. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. *L daily noon–4. D daily 4–midnight.* **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m.Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** **AE, CB, DC, MC, V.**

MOON'S—206 E. 63rd St. (752-6666) Jacket required. American. Spcls: carpetbagger steak, game in season, Dungeness crab. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Private parties for 12-70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon-4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5-11. Late S daily 11-1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.-Thu. noon-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-3. Private parties for 30-100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.-10:30 a.m. L daily noon-2:30. D daily 6:30-10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4:45-3 a.m. Br Sat.-Sun. 11:30 a.m.-5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist Mon.-Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.-4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.-Sat. noon-3. Br Sun. 11:45 a.m.-3:30. D daily 5:45-11. Pianist. Spcl. prix fixe D 5:30-6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 2-11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th-77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11. **(M)** **AE, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 5-midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-4. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon-Sat. 5:30-11:30. Pianist Mon.-Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Br Sun. noon-4:30. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.-Fri. 11 a.m.-3. D Sat.-Thu. 3-11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.-Thu. 12:30-3:30, Sun. 1:30-4. D Mon.-Thu. 5-11, Sun. 4-11. Closed Fri. and Sat. **(M)** **AE.**

MEMPHIS—329 Columbus Ave., bet. 75th 76th Sts. (496-1840). Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon-3. D Mon.-Sat. 6-midnight, Sun. 6-11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.-Fri. 9 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. Br/L Tue.-Sun. 11 a.m.-4. D Tue.-Thu., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thu. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th-68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30 a.m.-5. Ent. Tue.-Sun. **(M)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 5-11. Ent. Tue.-Sun. **(M)** **AE, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No res. Open for L and D daily 11:30 a.m.-2 a.m. Br Sat.-Sun. 11:30 a.m.-3:30. **(I)** **AE, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30 a.m.-9, Sat. 4-11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.-Fri. 11:30 a.m.-11, Sat. 3-midnight, Sun. 1-11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 7-midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. Tue.-Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

A BUSY WEEK AHEAD, with some very special events to take in. For instance, you might **tour the Otto Kahn Mansion,** the Italian Renaissance-style landmark at 1 E. 91st St., and thank the Convent of the Sacred Heart, whose Landmarks Fund will benefit. Date is 2/21, beginning at noon, with the last tour at 4. They last an hour and a half, and one enters through the adjoining Burden Mansion, crosses through a passageway to the other house for the tour of all five floors, then back via the fourth-floor crossover to enjoy tea. Along the way, you'll learn about both architectural and family history of the Kahn house, which, with its neighbor, is currently home to Sacred Heart. Cost is $15, *seniors* and *students* $7.50 (722-4745) . . . 2/21 is also the date for the **Yemenite Cultural Festival,** honoring the heritage of Yemenite Jewry, 2 p.m. at Yeshiva University's Stern College for Women, Koch Auditorium, 245 Lexington Ave. at 35th St. There'll be entertainment and speakers, and an exhibit by the artist Benjamin Levy; admission is free . . . **In Pursuit of Liberty,** a program by the Polish Theater Institute, features four actors/singers/musicians in a tribute to the American Constitution, which was the inspiration for Poland's own document of 1791. Music and poetry from the 1700s to today will be offered 2/22 at 2:30, at the Donnell Library Center, 20 W. 53rd St.; free . . . Landmarks come in all sizes, and one of the smaller ones is the Gothic Fourth Universalist Church, C.P.W. and 76th St. On 2/16 at 6, **SOUL, or Save Our Universalist Landmark,** will hold a benefit at the church, with Bill Moyers as M.C. and Peter Allen on stage to entertain. It's a celebration, too, of the group's successful efforts at preservation of the turn-of-the-century building, which contains a Tiffany altar, reliefs by Saint-Gaudens, and stained glass by Bolton. Tickets, $50 (595-8410)).

PERFORMANCES OF NOTE—The **American Music Festival on WNYC** continues through 2/15 on the local station, winding up with **Americathon '88.** A live two-part concert, Americathon is free, at the Juilliard School, 144 W. 66th St., 2/15, 1-5 and 8-11. You're invited to drop in and listen to Jule Styne, the World Saxophone Quartet, The Roches, George Crumb, and many other artists and composers who will be on hand, and Tania Leon co-hosts with John Schaefer . . . The **Shadow Puppet Theater of Bali,** with I Nyoman Sumandhi the *dalang* (puppeteer), will make a visit to the Metropolitan Museum's Uris Auditorium, Fifth Ave. and 81st St. (206-1050), 2/21 at 2:30; $10, seniors and students $7. There'll be music, too, in this performance of a tale of virtuous brothers wandering in a strange forest . . . For **Black History Month,** too, events continue about town (see Music and Dance, page 89 for some). At the American Museum of Natural History, C.P.W. and 79th St., the Charles Moore Dance Theatre performs 2/21, at 2 and 4: a history of black dance in America. Both Sat. and Sun., between 1 and 4:30, you can hear the rags of Scott Joplin performed by the Jan Rosemond Trio; Karen Hamilton with African-American songs and games; and Stephanie Berry talking about author-anthropologist Zora Neale Hurston and reading from her work. Admission with museum donation (769-5315).

HAPPY 4686—Celebrations for the **Chinese New Year of the Dragon** continue this week, with the parade in Chinatown's streets late 2/16, fireworks and all, and more festivities during the next day and over the weekend of 2/20, 21. These tend to be impromptu, so *if you're in the neighborhood, you might be startled* by fireworks or a dragon-dancing procession round any corner . . . The **Asian American Arts Centre,** 26 Bowery, will be humming with activity: "Folk Arts of China" is an exhibit, through 3/11, of carvings and embroidery, jewelry and antique clothing; Mon.-Fri. 11 a.m.-6; free. 2/19, 20 at 8, "D'Asia Vu Concert" is all about the New Year, with songs, dance, Peking Opera, and folk tales, from different regions; $7. And at 2 on 2/21, you can hear mountain songs, see folk dance and martial arts, have your fortune told—all by Chinese artists; it's free (233-2154) . . . Speaking of dragons, the China Institute's president emeritus, Wan-go H.C. Weng, will speak about **New Year and the Dragon,** 2/17, 12:30-1:30; it's a brown-bag-lunch affair, at 125 E. 65th St.; $7. There'll be a concert, too, 2/21 (see Music and Dance, page 89), and appropriate exhibits . . . And if you're in transit through two of our busiest stations, you might catch a bit of entertainment by the Hsiang-Yin Chorus—folk songs accompanied by New Year noisemakers, drums, cymbals, and other happy sounds. They'll be at the 34th St. Sixth Ave. IND station, 5:45-6:15, and in the grand concourse, Grand Central Station, 6:45-7:15.

TOURS

MORNINGSIDE HEIGHTS—A walk with Adventure on a Shoestring in the Columbia University area. 2/21 at 3, meet at N.W. corner of Broadway and 116th St. (265-2663); $5.

MUNICIPAL ART SOCIETY TOUR—2/20, 12:30-2: maritime historian Ellen Fletcher will talk about ferries, as you ride the Imperatore Ferry between Manhattan and New Jersey, with a snack inside a restored 1950s craft; $12 (935-3960).

SIDEWALKS OF NEW YORK—2/21 at noon, "Ghosts of Old New York"; meet at Federal Hall, 26 Wall St. $10 (517-0201).

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—2/18 at 4:30: **City Water Tunnel No. 3,** with the engineering supervisors; $4; pre-register (718-788-8500) . . . 2/20, **The Park's Winter Nature,** with John Yrizarry. 2/21, a walk in **Prospect Park** and streets of the neighborhood, with biologist and writer Steven D. Garber, with an eye to the area as a new natural habitat. Each at 1, from the Picnic House; $4.

CENTRAL PARK—2/21 at 2, "Unidentified Feathered Objects": some tips for novice bird-watchers. Meet at Belvedere Castle, 79th St. south of the Great Lawn. Free.

SHOREWALKERS OF NEW YORK—The northwest shore of Queens, with views of Rikers Island and Steinway Mansion; 2/21 at 10 a.m., meet at token booth at Ditmars Blvd., last stop of the N train. $3 donation (663-2167).

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 2/20 at 8 a.m., an early-morning bird walk with Larry Plotnick; $2. A wetlands walk every Sun. at 1; $2; 2/21, the walk focuses on insects . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 2/21 at 11 a.m., a winter walk, to learn about hibernation, geology, and tree identification. Free.

OUTDOORS CLUB—2/21, a trip to the Prospect Park Zoo and the Brooklyn Botanic Garden, and perhaps the Brooklyn Museum; meet at 11 a.m., outside the turnstile of Prospect Park station, Brighton Beach D train line, nearest exit to the rear of the train from Manhattan. $1 fee, plus museum donation (718-998-3793, before 10 p.m.).

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (563-8300). 2/18 at 7:30: vs. Sacramento; 2/23 at 7:30: vs. Milwaukee. $8-$20 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 2/20 at 7:30: vs. Seattle.

HOCKEY—**Rangers,** Madison Square Garden Arena (563-8300). 2/17 at 7:30: vs. Calgary; 2/21 at 7:30: vs. Vancouver. $10-$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 2/20 at 5:05: vs. Hartford; 2/23 at 8:05: vs. Vancouver. $17-$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 2/17 at 7:45: vs. Washington; 2/19 at 7:45: vs. Rangers; 2/21 at 1:35: vs. Boston. $10-$19.

WRESTLING—**World Wrestling Federation,** Madison Square Garden (563-8300). 2/22 at 7:30: "Bam Bam" Bigelow vs. "Million Dollar" DiBiase; "The Rock" Don Muraco and The Ultimate Warrior vs. One Man Gang and "The Natural," Butch Reed; others. $9-$15.

COLLEGE BASKETBALL—**NCAA Doubleheader,** Madison Square Garden (563-8300). 2/20 at 7: West Virginia vs. Rhode Island; 2/20 at 9: DePaul vs. St. John's. $11-$15 . . . **St. John's University,** Alumni Hall, Grand Central and Utopia Pkwy., Queens (718-990-6217). 2/17 at 7: Women vs. Villanova; 2/20 at 2: Women vs. Pittsburgh. Free . . . **New York University,** 181 Mercer St., at Bleecker St. (998-2029). 2/20 at 7: Men vs. University of Chicago. $2 students, $5 non-students . . . **Columbia University,** Levien Gymnasium, 119th St. and Broadway (280-2546). 2/19 at 7:30: Women vs. Dartmouth; 2/20 at 7:30: Women vs. Harvard. Free.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 2/20, Next Move Hdcp.; 2/21, Petrify Hdcp. (re-instated).

CHILDREN

WALT DISNEY'S MAGIC KINGDOM ON ICE—See Mickey Mouse, Minnie Mouse, Goofy, skating champions Mark Cockerell and Kristiina Wegelius, and over 100 other skaters. 2/15 at noon, 3:30, and 7:30; 2/16 and 2/17 at 11 a.m. and 2:30. Radio City Music Hall, Sixth Ave. at 50th St. (757-3100 for information). $13; $16. Some performances are sold out.

MUPPET BABIES LIVE!—A musical spectacular with Kermit and the gang. 2/20 and 2/27 at 11 a.m., 2:30, and 7:30; 2/21 and 2/28 at 1 and 4:30; 2/15, 2/17-2/19 at 11 a.m. and 2:30; 2/26 at 2:30 and 7:30. Madison Square Garden Felt Forum (563-8300). $9, $12.

STORY HOUR—A selection of picture books will be read in French for ages 3-5. 2/19 at 4. The French Institute/Alliance Française, 22 E. 60th St. (355-6100, ext. 215). $1 (registration required).

OPERA EBONY—An introduction to the world of operatic theatrical form with the music of Scott Joplin and George Gershwin. 2/19 at 10:30 a.m. Aaron Davis Hall, 133rd St. and Convent Ave. (690-6900). $2.

CHILDREN'S FILMS—See a selection of films and munch on popcorn. 2/20 at 11 a.m. The Broadway Presbyterian Cooperative Nursery School, Broadway at 114th St. (749-4635). $3.

CHINESE MYTHS—Participate in a gallery tour, a mask-making workshop, and hear stories by Charlie Chin. 2/22 at 2. Henry Street Settlement, Arts for Living Center, 466 Grand Street (598-0400). $2.50; children, 50 cents.

PETER AND THE WOLF—A musical adaptation of the children's classic by The Mermaid Theatre puppeteers. 2/21 at 1 and 3. 92nd Street Y, 1395 Lexington Ave. (996-1100). $12; $8 (reserve).

KIM AND JERRY BRODEY—Music and pantomime are used to explore important issues that affect children. 2/21 at 2. Temple Ansche Chesed, Hirsch Hall, 100th St. and West End Ave. (718-522-5349). $8.

SOJOURNER TRUTH—See actress Karen Wilson in a performance about a New York slave's spiritual awaken-

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ing. 2/20 at 2. The New-York Historical Society, 170 Central Park West at 77th St. ((873-3400). $5; children, $4.

TOY EXHIBIT—An exhibit of antique Fisher-Price toys spanning a 30-year period. 2/15–2/22. FAO Schwarz, 767 Fifth Ave. at 58th St. (644-9400). Free.

ANY FRIEND OF YOURS IS A FRIEND OF MINE—A children's show about friendship, written and directed by Judith Martin. Every Sat. and Sun. at 2 through 2/28. The Paper Bag Players, Symphony Space, 95th St. and Broadway (864-5400). $9.50.

ALI BABA—The children's classic set to music. 2/16–2/18 and 2/23–2/25 at 10:30 a.m. and 1; 2/19 and 2/26 at 10:30 a.m.; 2/20 at 2; 2/22 at 1. The Penny Bridge Playhouse, 59 Cranberry St., Brooklyn (718-855-6346). $4.

CINDERELLA—The classic performed by marionettes. Every Sun. through 3/13 at 1 and 3; also, 2/15 at 1 and 3. The Puppetworks' Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). $3.75.

SHERLOCK HOLMES AND THE RED-HEADED LEAGUE—A musical about the famous sleuth and his sidekick, Dr. Watson. 2/20, 2/21 at 12:30. Promenade Theatre, Broadway at 76th St. (677-5959). $9; $12.

A CELEBRATION OF AFRICAN FOLKLORE—A musical production based on four African folktales. Every Sat., through 3/19 at 1 and 3:30; also, Sun., 3/13 and 3/20 at 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). $5 (reserve).

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

PUPPET SHOW—*The Tale of Gunniwolf*, a shadow play by Ronald Sopyla. 2/20 and 2/21 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve); also, 2/21, 2–5: "Open House"—Asphalt Green will hold demonstrations of aerobics, gymnastics, dance, fencing, and fine arts (refreshements will be served). Free.

THE AFRICAN DRUM—A shadow-puppet play with music. 2/16, 2/18, 2/19, 2/26, 2/29, and 3/1 at 10:30 a.m.; 2/17 and 2/23–2/25 at 10:30 a.m. and 12:45. P.S. 76 Auditorium, 220 W. 121st. St. $3 (reserve).

CLAY PIT PONDS—End of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976). 2/20, 1–3: "Woodcraft For Children"—Learn survival skills and how to identify trees and plants. Free (reserve).

LONG RUNNERS—For continuing plays, please refer to last week's issue.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 2/20, 1–2:30: "Dragons and Company"—Create magical and monstrous creatures. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 2/20, 1:30–3: "Kick Up Your Heels"—Learn traditional dance steps with Stephanie Simpson. Free (reserve).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 2/20 and 2/21 at 1 and 3: "Mancala the Ancient Game"; at 2 both days: "Mickey Davidson, Dancer/Choreographer." Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3, $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 2/20 at 1:30 and 3: "Lady Peachena Sings"; at 2: "Nathan Smith, Architect"; 2/21 at 2: "Barbara Hampton, Ethnomusicologist"; also, "Doctor Dimension and the Rulers of the Universe," an exhibit. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 2/21 at 1 and 3: "Living Paint: Chris De Boschnek"—Try your hand at painting. 50 cents. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). Special program: 2/20 at 10:30 a.m.–12:30 or 2–4 and 2/21, 1–3: "Lurking in the Shadows"—Create hand shadows, multiple shadows, colored shadows, and 3-D shadows. $8. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 2/20 at 2: "Jamaican Folktales"; 2/21 at 2: "Architect Play"—See *To the Drawing Board*, an original comedy about architecture. Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 2/17: Julie Dukas Trio. 2/18: Doug Jordon Trio. 2/19: Charles Blenzig Trio. 2/20: Nancie Banks Trio. 2/21: Lenore Stein Trio. 2/22: Eric Blachman Trio. 2/23: John Simon Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 2/17: Fly Boys; A Kings. 2/18: The Jitterz; Lovely Joker. 2/19: Bangaroo; Paul Clements. 2/20: Jupiter Jets; Verbatim. 2/21: Jeff Golub and Low Profile. 2/22: Caroline Aikens; Sonic Stuff. 2/23: Joe Roccisano; Comedy night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 2/21: Sergio Mendes and Brazil '88. 2/22: Claudio Roditi Brazilian Express All-Stars. 2/23–28: Airto and Floria Purim plus The NY Samba Band. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 2/18: Mike's Talent Show featuring Barbie 'n' Barbie with Ken, Cynthia Heimel, Kids in the Hall, Reno, The Thunder Thigh Revue, Jim Turner, Marc Weiner and others. 2/19, 20: NRBQ. 2/26: Bonnie Kolloc; Mimi Farina. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 2/20: Roger Kellaway with Red Mitchell. 2/21: Norman Simons with Frank Wess. 2/22–27: Mike Melvoin with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. 2/17–21: The Oliver Lake Quartet. 2/22: Hamiet Bluiett Telepathic Big Band. 2/23–28: Ahmad Jamal Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/18: Comedy with Tim "Andre" Davis, Steve Barz, Jeffrey Howard, Mel Stanley, Chris Ward, and Garry Lee Wright. 2/19: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 2/21: Gary Burton Quartet. 2/22: Les Paul Trio. 2/23, 24: Hal Galper Trio with Rufus Reid and Pete Sims. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/17, 18: Hal Schaefer. 2/19, 20: Hal Schaefer with Todd Coolman on bass. 2/21: Dave Berkman. 2/23–25: Rahn Burton. **Upstairs:** 2/19 at 8: Mary Jo Gennaro; Kathy Gorga at 10; followed by Beverly Cosham at 11:30. 2/20 at 8: Carlos Leon; followed by singers Clare Bathe and Rita Jackson with featured comedians at 10 and 11:30. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). Wed.–Sat. from 10–3 a.m.: Singer Alicia Sherman with Peter Madsen on piano, Kiyoto Fujiwara on bass, Taro Okamoto on drums and Jed Levy on tenor saxophone. Sun., 10–3 a.m. Singer-pianist Marty Phillips with Tony Falanga on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue., 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Singer-pianist Brooks Kerr. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 2/17: Judy Niemack Trio. 2/18: John Pizzarelli, Jr. Trio. 2/19: Ken Peplowski Trio. 2/20: Warren Chiasson Trio. 2/22: Lynn Bernstein Duo. 2/23: Virg Dzurinko. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 2/17: Stuff II featuring Gordon Edwards. 2/18: Cashmere Jungle Lords; Wedge Music. 2/19: No Boundaries; Unda Cova. 2/20: Homeboys; Secret Lover. 2/21: Common Sense. 2/22: Midnight Jam with Andy Rosen. 2/23: Netherclass; Gunrunner. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 2/20: Pianist Don Friedman with Harvie Swartz on bass. 2/21, 22: Pianist Harry Connick Jr. 2/23–27: Pianist Joanne Brackeen with Cecil McBee on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/20: "The Hot Club Of France" featuring Frank Vignola, Bob Mastro, Jimmy George, Don Keiling and Murray Wall with singer Michele Bautier. Shows Tue.–Sat. at 9:30 and 11:30. 2/23–3/19: *Puttin' On The Ritz: 100 Years From Today,* starring Danny Holgate, Adam Wade, Jeree Palmer Wade and Karen Saunders. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Bob Alexander and his Swing Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 2/19: Tackhead plus Gary Clail. 2/20: Mission U.K.; Icon-Man. 2/24: Red Hot Chili Peppers. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 2/21: Art Blakey and the Jazz Messengers. 2/22: Gil Evans' Orchestra. 2/23–28: King of the Omniverse Sun Ra Arkestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/18–20: Cissy Houston. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 2/17: Mondo Boffo; Midnight Gypsies; Scott Young. 2/18: Of A Mesh; Ochrana Roadkill. 2/19: The Ned Sublette Band. 2/20: Charlie Karp and The Name-Droppers. 2/21: The Shane Gang; Riffkings. 2/22: The Surreal McCoys. 2/23: Rocky Jr. and Marked Deck; Blue and Red. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Terrace:** Through 2/22, 24–28: Pianist Mulgrew Miller with Ira Coleman on bass. 2/23, 29: Pianist Frank Ferucci and his Latin Jazz Trio. Sun.–Thu. 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 2/21: The Dorothy Dofnegan Trio. 2/22: Mel Lewis and the Jazz Orchestra. 2/24–28: The David Murray Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 2/17–21: Jordan Sandke. 2/22: Comedy Out of Control with Steve Solis, Jedda Jones and others. 2/24–28: The Eddie Bonnemere Trio. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 2/20: Pianist John Bunch with Ruby Braff on cornet and Michael Moore on bass. 2/21: Guitarist Gene Bertoncini with Michael Moore on bass. 2/22–29: Pianist Hilton Ruiz with Jimmy Rowser on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/17: Lester Chambers and Harvey Brooks plus Young Neal and the Vipers. 2/18, 19: Irma Thomas and her Band plus David Keyes. 2/20: Spencer Davis Group. 2/21: New Potato Caboose plus the Jello Boys. 2/22: Buckwheat Zydeco; Lucky 7. 2/23: Robbie Dupree; The Baxters. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 2/17–21: Freddie Roman. 2/23–25: Jeff Altman. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 2/17: Magician Imam and comedian Terry Day. 2/18: Magician Torkova and Terry Day. 2/19: Magician Slydini with comedian/magician Peter Kougasian. 2/20: Magician Imam and Peter Kougasian. 2/23: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/21: Steve Skrovan, Linda Hill, and Dan Rosen. 2/23–28: Barry Berry and Phil Nee with Don McEnery. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 2/27: Michelle Celli/Wayne Sabella Quartet, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/17, 18: Nana Vasconelos and the Bush Dancers, Teese Gohl, Sergio Brandao, Cyro Baptista. 2/19: System Band. 2/23, 24: Itals with Roots Radics. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/27, Tue. and Wed. at 9, Thu.–Sat. at 9 and 11: Jack Jones. From 2/24, Wed.–Sat. at 6:30: Daugherty and Field. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 2/17: Annie Dinerman; Heidi Mollenhauer. 2/18: Lisa Korshin; *Friends,* revue. 2/19: Michelle Britton; Nancy Timpanaro; Midnight Comedy. 2/20: Michelle Britton; Ricky Ritzel; Midnight Comedy. 2/21: The Bialy Sisters; Mike Austin. 2/22: Diane Bulgarellli; Mary Beth Kayson. 2/23: Joan Barnhill; Ann Harada. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. 2/18: Jazz-virtuoso Doug White with Joe Puma on guitar and Brian Glassman on bass. 2/19, 26 at 9: The "Lily Marlane" Show. 2/20, 27 at 9: *Ok, So We Lied!* - comedy/improvisation group featuring Carmine DeSena, Ariana Johns, Gina Martin, Bruce Tenenbaum, and Maryrose Wood. **AE, CB, DC, MC, V.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Ann Hampton Callaway, through 2/20, Wed.–Sat. from 9:30–1 a.m. **Panache Encore!** (489-6357). 2/17: Mary Ellen Bernard. 2/18: Jon Soleather. 2/19: Ginny Dustin; Deena Charles. 2/20: Belle Linda Halpern; Grace Cosgrove. 2/21: Cathy Pickett; Shellen Lubin. 2/23: Phillip and Seth Aronson; Mirror Images. **AE, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/17: Sally Stark with pianist Marc Berman. 2/18: Yvonne Roome with pianist Paul Trueblood. 2/19: Barbara Lea with pianist Wes McAfee. 2/20: Judy Kreston and David Lahm. 2/21: Erik Thorendahl. 2/22: One Year Birthday Party with Judy Kreston, David Lahm and others. 2/23: Rick McKay with Wes McAfee. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 2/17 at 8: Magician Mark Mitton. 2/18 at 10: Jazz-singer Dan Foster. 2/19 at 10: 'Star Night at Palssons,' talent search. 2/23 at 8: 'Opera Ala Carte,' opera variety night. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 3/26: Andrea Marcovicci, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 3/27: Jazz-pianist George Shearing, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through February: Pianist Kuni Mikami with Vishnu Wood on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.--Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.--Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/17: Jeff Harnar. 2/18: *New Age Blues Revue*; Bruce Hopkins. 2/29: Rian Keating; Mark Lazore; Lois Sage. 2/20: Margaret Wright; Mark Lazore. 2/21: Miss Lurain Penny; Vince Gerardi. 2/22: Therese James; Jennifer Pace. 2/23: Cayte Thorpe; Maggie-Meg Reed. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 8:30–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing old favorites every Tue.–Sat. from 8. **AE, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu.–Sat. from 6–10: Pianist Berri Blair. Thu.–Sun. from 10–3 a.m.: Pianist Jerry Scott. **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring Al Mantis/Art Abrams Duo, Wed.–Sat. from 8:30. **AE, CB, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant with a new piano room. Pianist Clint Hayes plays Wed. and Thu. from 10–1 a.m.; Billy Bubkin takes over Fri. and Sat. from 10–1 a.m.; Howard Lawrence Tue. and Wed. from 5:30–7:30, and Bob Kaye Thu. and Fri. 5:30–7:30, Tue. 10–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon. - Tue. and Thu.: Andy Monroe. Wed., Sat.: Bobbi Miller. Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

S	N	I	P	P	E	T	■	S	W	A	N	S	E	A
T	■	D	■	E	■	R	■	T	■	N	■	I	■	M
A	V	E	R	A	G	E	■	U	N	C	L	E	A	N
B	■	N	■	R	■	V	■	F	■	H	■	V	■	E
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D	A	C	O	I	T	■	I	N	F	A	N	T	R	Y
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G	E	N	O	E	S	E	■	C	R	E	A	S	E	D

A	C	H	S	■	E	L	A	T	E	■	A	S	A	■	W	H	A	T
P	O	E	T	■	X	E	R	O	X	■	R	O	I	■	R	A	G	A
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L	O	O	M	■	E	V	E	R	■	P	R	E	T	E	N	D	E	D
B	O	N	E	S	■	I	D	E	A	■	E	A	R	■	N	I	N	E
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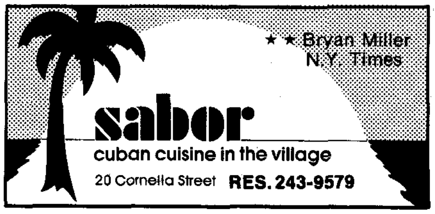
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RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Feb. 17

3:00/WNCN—Geminiani: Cto. Grosso in D, Op. 7, No. 1; **Brahms:** Ballade in B, Op. 10, No. 4.

4:00/WNCN—Loeillet: Sonata for Recorder in a, Op. 1, No. 1.

4:04/WQXR-AM/FM—Schumann: *Papillons;* **F. Salieri:** Sinfonia in B-Flat, "Storm at Sea"; **Bridge:** *There is a Willow Grows Aslant a Brook.*

5:00/WNCN—Wieniawski: *Variations on an Original Theme*; **Mozart:** Adagio and Rondo for Glass Harmonica.

6:00/WNCN—J. Stamitz: Sinfonia in D, Op. 7, No. 6, "The Rider"; **Rachmaninoff:** Preludes, Op. 32, Nos. 1–4.

7:30/WNYC—St. Paul Chamber Orchestra. Christopher Parkening, conductor. **Durante:** Cto. Grosso No. 1; **Bach:** Orch. Suite No. 4; **A. Scarlatti:** Sinfonia No. 8 in G; **Rodrigo:** *Concierto de Aranjuez.*

8:00/WNCN—Buxtehude: Pieces for String Orch.; **Liszt:** *Widmung.*

8:05/WQXR-AM/FM—Schumann: Piano Cto. in a; **Vaughan Williams:** *Five Variants of Dives and Lazarus.*

9:00/WNCN—Mozart: Sym. No. 39 in E-Flat; **Telemann:** Sonata for Recorder, Violin and Continuo in a.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Feb. 18

3:00/WNCN—Elgar: "In the South" Ov., Op. 50; **Mozart:** Serenade No. 13 in G, "Eine Kleine Nachtmusik."

4:00/WNCN—Mendelssohn: Rondo Brillante in E-Flat, Op. 29; **Vivaldi:** Cto. for Violin in c, "Il Sospetto."

WNYC—Respighi: *Church Windows.*

4:04/WQXR-AM/FM—Handel: Cto. Grosso in C, "Alexander's Feast"; **Schubert:** Allegro in a, Op. 144; **Offenbach:** *Orpheus in the Underworld:* Ov.

5:00/WNCN—A. Scarlatti: Cto. for Recorder in a; **Beethoven:** *Egmont,* Op. 84.

6:00/WNCN—Rachmaninoff: *Vocalise,* Op. 34, No. 14; **Telemann:** Cto. in a.

7:30/WNYC—Tchaikovsky: *Hamlet;* **Rimsky-Korsakov:** *The Fair at Sorochinsk.*

8:30/WNYC—Stravinsky: *Pulcinella;* **Fine:** Notturno for Strings and Harp.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host; violinist Nadja Salerno-Sonnenberg. **Bach:** Cto. for Strings and Continuo in F; **Bach:** Cto. for Violin No. 2 in E; **Britten:** "Simple" Sym., Op. 44.

Fri., Feb. 19

3:00/WNCN—Nielsen: Cto. for Clarinet, Op. 57; **Locatelli:** Cto. Grosso in f, Op. 1, No. 8, "Christmas."

4:00/WNCN—J. C. Bach: Qnt. in D, Op. 22; **Villa-Lobos:** *Prole do Bébé,* Suite No. 1; **Handel:** Cto. Grosso in D, Op. 3, No. 5.

WNYC—Cordero: *8 Miniatures.*

4:04/WQXR-AM/FM—Dvorak: Romance in f; **Handel:** Trio Sonata in F, Op. 5; **Butterworth:** *A Shropshire Lad.*

5:00/WNCN—Praetorius: *Terpsichore;* **Beethoven:** Variation on "Bei Mannern welche Liebe Fuhlen."

6:00/WNCN—Haydn: Qt. in F, Op. 3, No. 5, "Serenade"; **R. Strauss:** *Der Rosenkavalier,* Op. 59.

8:00/WNCN—Beethoven: Trio in B-Flat, Op. 11; **Sullivan:** *Gondoliers:* Ov.

8:05/WQXR-AM/FM—Liszt: Piano Cto. No. 1 in E-Flat; **Wagner:** *Siegfried:* "Forest Murmurs."

8:30/WNYC—Chausson: *Songs of Love and the Sea;* **Debussy:** *Trois Chansons de Bilitis;* **Nielsen:** *Three pieces,* Op. 41.

9:00/WNCN—Bloch: Sonata for Violin and Piano No. 1; **Kreisler:** *Caprice Viennois.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra.

Sat., Feb. 20

10:00 a.m./WNCN—Berwald: Septet for Strings and Winds in B-Flat; **Beethoven:** Sonata for Violin and Piano No. 8 in G, Op. 30, No. 3.

WNYC—Haydn: Sym. No. 22; **Mozart:** Piano Cto. No. 23.

10:04 a.m./WQXR-AM/FM—Hummel: Rondo in E-Flat; **Chopin:** Polonaise No. 6 in A-Flat.

11:00 a.m./WNCN—C. Stamitz: Cto. for Viola in D, Op. 1; **Mompou:** *Impressiones Intimas.*

WNYC—Grieg: "Holberg Suite"; **Brahms:** Piano Trio, Op. 87.

11:04/WQXR-AM/FM—Rossini: *Otello:* Ov.; **Rimsky-Korsakov:** *Le Coq d'Or:* Suite.

12:00/WNCN—Tchaikovsky: *Sleeping Beauty,* Op. 66; **Liszt:** *Années de pèlerinage.*

WNYC—Sibelius: Sym. No. 2.

12:05/WQXR-AM/FM—Bruch: Violin Cto. No. 1 in g; **Hovhaness:** *The Mysterious Mountain.*

1:00/WNCN—Beethoven: Sym. No. 4 in B-Flat, Op. 60; **Janácek:** Suite, Op. 3.

2:00/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **Donizetti:** *L'Elisir d'Amore* (Battle, Cole, Schexnayder/Ralf Weikert).

5:00/WNCN—Schubert: Trio No. 2 in B-Flat; **Stravinsky:** *Scherzo Fantastique.*

5:05/WQXR-AM/FM—Purcell: Sonata in D for Trumpet and Strings; **Beethoven:** Romance No. 2 in F for Violin and Orch.

6:00/WNCN—Mendelssohn: Cto. for Violin and String Orch. in d; **Mozart:** Cto. for Oboe in C.

6:05/WQXR-AM/FM—Mozart: Piano Cto. No. 20 in d; **Delius:** *Fennimore and Gerda.*

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; violinist David Cerone. **Mussorgsky:** *A Night on Bald Mountain;* **Chausson:** Poéme for Violin and Orch.; **Saint-Saëns:** Introduction and Rondo Capriccioso; **Ives:** Sym. No. 2.

9:00/WNCN—"Saturday Night Opera." **Beethoven:** *Fidelio,* Op. 72 (Seefried, Haefliger, Engen, Bavarian Radio Sym. Orch./Fricsay).

Sun., Feb. 21

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** *Concierto de Aranjuez;* **Paganini:** Grand Sonata for Guitar and Violin in A, Op. 39.

WNYC—Corelli: Violin Sonata in d, "La Folia"; **Ponce:** *Folies d'Espagne.*

11:00 a.m./WNCN—Schubert: Cto. for Harpsichord in G; **Britten:** *Young Person's Guide to the Orch.,* Op. 34.

WNYC—Music of Czerny.

12:00/WNCN—Beethoven: Qt. No. 4 in c, Op. 18, No. 4; **Saint-Saëns:** *Samson and Delilah:* "Bacchanale."

1:00/WNCN—The Chicago Symphony Orchestra. James Levine, conductor. **R. Strauss:** *Ariadne auf Naxos,* Op. 60.

WNYC—Copland: Clarinet Cto.; **Mozart:** Clarinet Qnt.

1:04/WQXR-AM/FM—Mozart: Divertimento in D; **Rachmaninoff:** Piano Cto. No. 2 in c.

3:00/WNCN—Lecce: Cto. for Mandolin, Strings, and Harpsichord in G; **Rossini:** *Semiramide:* Ov.

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Bernstein, conductor. **Schubert:** Sym. No. 5 in B-Flat; **Mahler:** Sym. No. 1 in D.

4:00/WNCN—Bruch: Romance for Violin and Orch., Op. 42; **Nielsen:** *Pan and Syrinx,* Op. 49.

5:00/WNCN—Mozart: Divertimento in B-Flat, No. 3; **Borodin:** *In the Steppes of Central Asia.*

6:00/WNCN—C. P. E. Bach: Sym. in C; **Sarasate:** *Carmen,* Op. 25, "Fantasy."

8:00/WNCN—Haydn: Qt. in G, Op. 76, No. 1; **Mozart:** Sonata for Violin and Piano in F.

8:05/WQXR-AM/FM—"Met Life Opera House." **Gluck:** *Iphigenie en Tauride* (Montague, Aler, Allen, Lyons Opera Orch./John Eliot Gardiner).

9:00/WNCN—Prokofiev: Sym. No. 5 in B-Flat, Op. 100; **Massenet:** *Thaïs:* "Meditation."

Mon., Feb. 22

3:00/WNCN—Debussy: *La mer;* **Spohr:** Sonata for Violin and Harp in c.

4:00/WNCN—Vivaldi: Cto. for Flute in G; **Haydn:** Sonata for Piano No. 48 in C.

WNYC—Brahms: Sym. No. 2.

4:04/WQXR-AM/FM—Mozart: Piano Cto. in D; **Ireland:** "Fantasy Sonata."

5:00/WNCN—Lalo: *Norwegian Rhapsody;* **Fux:** Sinfonia for Recorder, Oboe, and Cello in F.

6:00/WNCN—Smetana: *Má Vlast;* **Bach:** Cto. for Harpsichord No. 5 in f.

7:30/WNYC—"The Salzburg Festival." Herbert von Karajan conducts the Vienna Philharmonic. **Wagner:** *Tannhauser:* Ov.; *Siegfried:* "Idyll"; *Tristan:* Prelude.

8:05/WQXR-AM/FM—Mozart: Sym. No. 22 in C; **Tchaikovsky:** Piano Cto. No. 1 in B-Flat.

9:00/WNCN—Brahms: Sym. No. 4 in e, Op. 98; **Handel:** *Samson:* Act I.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; violinist Yo-Yo Ma. **Haydn:** Sym. No. 100 in G, "Military"; **Boccerini:** Cello Cto. in B-Flat; **Shostakovich:** Cello Cto. No. 1.

Tue., Feb. 23

3:00/WNCN—Vanhal: Cto. for 2 Bassoons and Orch. in F; **Mozart:** Prelude and Fugue for String Trio No. 6 in f.

4:00/WNCN—Ravel: *La Valse;* **Marais:** *Tableau de l'operation de la taille.*

WNYC—Shostakovich: Piano Cto. No. 1.

4:04/WQXR-AM/FM—Bach: Partita No. 2 in c; **LeBorne:** *Carmen:* "Fantasy."

5:00/WNCN—Verdi: *I Vespri Siciliani:* Paraphrase for Oboe and Piano; **Sarasate:** *Malaguena,* Op. 21.

6:00/WNCN—Smetana: *Richard III;* **Telemann:** Cto. Secondo in D.

7:30/WNYC—The Minnesota Orchestra. Edo de Waart, conductor. **Adams:** *Harmonielehre;* **Brahms:** Piano Cto. No. 2.

8:05/WQXR-AM/FM—Vivaldi: Bassoon Cto. No. 33 in C; **Saint-Saëns:** Sym. No. 3 in c.

9:00/WNCN—R. Strauss: *Also Sprach Zarathustra;* **Bach:** *Well-Tempered Clavier:* Book 1, Prelude and Fugue No. 22 in B-Flat.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Mozart:** Sym. No. 41 in C, "Jupiter"; **Beethoven:** Sym. No. 6 in F, Op. 68, "Pastorale."

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Please note: Schedules are subject to last-minute changes.

6:00 a.m.
2 **4** News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Message From Garcia*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *Learn to Read*
H Wed.: *The Lion, the Witch, and the Wardrobe*
Tue.: *The Movie Makers*
M Thu.: **Movie:** *Place of Weeping*
Fri.: **Movie:** *Lullaby of Broadway*
Tue.: **Movie:** *Counter-Attack*
S Wed.: **Movie:** *Enemy Mine*
Tue.: *Do Me a Favor*

6:10 a.m.
H Mon.: *Supermom's Daughter*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Smurfs*
13 *New Jersey News* (except Mon.)
Mon.: *Body Watch*
H Tue.: *The Adventures of Professor Beethoven*
M Mon.: **Movie:** *'night Mother*
S Fri.: **Movie:** *Help!*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Woody Woodpecker*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *The Berenstain Bears' Comic Valentine*
Fri., Tue.: *Seabert*
Mon.: *The Berenstain Bears' Comic Valentine*
M Wed.: **Movie:** *Born Yesterday*
S Thu.: *Comedy Spotlight*
Mon.: **Movie:** *Teacher, Teacher*
Tue.: *The Almost Royal Family*

7:30 a.m.
5 *Flintstones*
9 *Jetsons*
11 *Jem*
21 *Mister Rogers*
H *Fraggle Rock*
M Thu.: **Movie:** *Lost Horizon*
Fri.: **Movie:** *The Thief Who Came to Dinner*
Tue.: **Movie:** *Advise and Consent*

8:00 a.m.
5 *Bugs and Porky*
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *The Guns of Navarone*
Thu.: **Movie:** *Where the River Runs Black* (cc)
Fri.: *Shipwreck!*
Mon.: **Movie:** *The Outlaw Josey Wales*
Tue.: **Movie:** *A Fine Mess*
S Wed.: *Crazy Carlita*
Thu.: **Movie:** *Like Normal People*
Fri.: **Movie:** *Kojak: The Belarus Files*
Tue.: **Movie:** *Six Weeks*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Mon.: **Movie:** *The Desperadoes*
S Wed.: **Movie:** *Teacher, Teacher*
Mon.: **Movie:** *The Elm-Chanted Forest*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Mork & Mindy*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *Dead Reckoning*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Carol Burnett*
11 *F-Troop*
31 *Body Electric*
H Tue.: **Movie:** *Transylvania 6-5000*
M Fri.: **Movie:** *Airplane!*

10:00 a.m.
2 *Blackout*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D.*
11 *Tony Randall Show* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Thu.: **Movie:** *Uphill All the Way*
Fri.: **Movie:** *Finian's Rainbow*
M Thu.: **Movie:** *Light of Day*
Mon.: **Movie:** *Conquest of Cochise*
Tue.: **Movie:** *The Walking Hills*
S Wed.: **Movie:** *The Thief Who Came to Dinner*
Thu.: **Movie:** *A New Kind of Love*
Fri.: **Movie:** *Speedway*
Mon.: **Movie:** *Green-Fire*
Tue.: **Movie:** *The Barretts of Wimpole Street*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Alice*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
H Mon.: *Barbra Streisand: One Voice*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Charlie's Angels*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Rhoda*
31 Wed.: *Wildside*
Thu.: *Hello Jerusalem*
Fri.: *Complete Gilbert and Sullivan*
Mon.: *Faces of Japan*
Tue.: *Broadway Magazine*
H Wed.: **Movie:** *The Gods Must Be Crazy*
Tue.: **Movie:** *Haunted Honeymoon*
M Wed.: **Movie:** *Sahara*
Fri.: **Movie:** *The Odd Couple*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
11 *Best Talk in Town*
31 Wed.: *Folkways*
Thu.: *Adam Smith's Money World*
Mon.: *American Art Forum*
Tue.: *Here's to Your Health*
H Thu.: **Movie:** *No Retreat, No Surrender*
M Mon.: **Movie:** *Place of Weeping*
Tue.: **Movie:** *So You Won't Talk?*

NOON
2 News
4 *Super Password*
5 *Kojak*
7 *Ryan's Hope*
9 News
11 *Odd Couple*
31 Wed.: *Black Forum*
Thu.: *Economics U.S.A.*
Mon.: *Making of the Continents*
Tue.: *Television*
H Mon.: **Movie:** *Spies Like Us*
M Thu.: **Movie:** *So You Won't Talk?*
S Wed.: *The John Lennon Concert Film*
Thu.: **Movie:** *Clue*
Fri.: **Movie:** *Ernest Goes to Camp*
Mon.: **Movie:** *Like Normal People*
Tue.: *Comedy Spotlight*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *Demetrius and the Gladiators* (1954). Victor Mature.
Thu.: **Movie:** *Pocket Money* (1972). Paul Newman.
Fri.: **Movie:** *Murder in Peyton Place* (1977). Ed Nelson.
Mon.: **Movie:** *Let's Do It Again* (1975). Sidney Poitier.
Tue.: **Movie:** *Greased Lightning* (1977). Richard Pryor.
31 Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works:* "Spreadsheet"
H Fri.: **Movie:** *Guilty Conscience*
Tue.: **Movie:** *Nightwing*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Inspector Morse*
Thu.: *Upstairs, Downstairs*
Fri.: *The Write Course*
Mon.: *The Brain*
Tue.: *Masterpiece Theatre: Fortunes of War*
H Wed.: **Movie:** *Revolution*
Thu.: **Movie:** *The Candidate*
M Wed.: **Movie:** *I Confess*
Fri.: *The Actors: Jack Lemmon*
Mon.: **Movie:** *Sun Valley Serenade*
Tue.: *Steve Allen's Golden Age of Comedy*
S Wed.: **Movie:** *The Elm-Chanted Forest*
Tue.: **Movie:** *A Hard Day's Night*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *American Adventure*
M Thu.: **Movie:** *Mother Is a Freshman*
Fri.: **Movie:** *Seventh Heaven*

2:00
2 *As the World Turns*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Madeleine Cooks*
Thu.: *Candidates '88*
Fri.: *America: The Second Century*
Tue.: *Voices & Visions*
H Fri.: *A 60's Reunion With Bill Graham*
Mon.: **Movie:** *The Great Gatsby*
M Tue.: **Movie:** *The China Syndrome*
S Thu.: **Movie:** *Six Weeks*
Fri.: **Movie:** *A Hard Day's Night*
Mon.: **Movie:** *The Impossible Years*

2:30
5 *Bugs & Porky*
9 *Dating Game*
11 *Spiral Zone*
13 *French Chef*
31 Wed.: *Creative Living*
Fri., Mon.: *This Old House*
H Tue.: *The Movie Makers*
M Mon.: **Movie:** *Under the Rainbow*
S Wed.: **Movie:** *The Longshot*
Tue.: **Movie:** *Ernest Goes to Camp*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Wed.: **Movie:** *Transylvania 6-5000*
Thu.: **Movie:** *Haunted Honeymoon*
Fri.: **Movie:** *The Truth About Alex*
Tue.: **Movie:** *Oliver Twist*
M Wed.: **Movie:** *Conquest of Cochise*
Thu.: **Movie:** *The China Syndrome*

3:30
5 *Flintstones*
11 *G.I. Joe*
13 *Mister Rogers*
21 *Hooked on Aerobics*
31 *Video Music Box*
M Fri.: **Movie:** *The Sandpiper*

4:00
2 *Superior Court*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Eight Is Enough*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
21 *Sesame Street*
H Fri.: **Movie:** *Nightwing*
M Tue.: **Movie:** *Light of Day*
S Wed.: **Movie:** *Teacher, Teacher*
Thu.: *Gobots*
Fri.: **Movie:** *Except for Me and Thee*
Mon.: **Movie:** *The Elm-Chanted Forest*
Tue.: *The Almost Royal Family*

4:30
2 *People's Court*

5 Wed.–Fri.: *Ducktales*
Mon., Tue.: *Double Dare*
31 *3-2-1 Contact*
H Wed.: *Loser Take All*
Thu.: **Movie:** *Hockey Night*
Mon.: *Supermom's Daughter*
Tue.: *Shipwreck!*
M Wed.: **Movie:** *Counter-Attack*
Mon.: **Movie:** *Tonight and Every Night*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Wed.: *Josie*
M Thu.: **Movie:** *The Last of Sheila*

S Tue.: *Do Me a Favor*

5:30
2 News
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Wed.: **Movie:** *The Great Gatsby*
Mon.: **Movie:** *The Gods Must Be Crazy*
M Fri.: *Comedy Experiment*
S Wed.: *Crazy Carlita*
Thu.: *Just Another Stupid Kid*

Mon.: **Movie:** *Teacher, Teacher* (cc)

5:45
31 *News From City Hall*

Weeknights, February 17–19 and 22–23

WED., FEB. 17

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Rockschool*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *East of Eden*
S **Movie:** *Enemy Mine*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 **Special:** *Ringling Brothers Barnum & Bailey Clown College 20th Anniversary*
4 *Highway to Heaven*
5 **Movie:** *High Anxiety* (1977). Mel Brooks.
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *Evening Magazine*
11 *Hill Street Blues*
21 **Premiere:** *Hollywood Legends.* A new 4-part series celebrating the lives of four legendary stars; the first episode focuses on the life of actor Steve McQueen.
31 *Dark Shadows*
H **Movie:** *The Gods Must Be Crazy*
M **Movie:** *Bill Cosby Himself*
N **Movie:** *Jules and Jim*
S *Brothers*

8:30
9 *Entertainment Tonight*
13 *Metroline:* "New York's Chinese Youth." Explores the adjustment problems that Chinese children, particularly teenagers, face in America.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
4 *A Year in the Life*
9 *Morton Downey Show*
11 **Movie:** *Dark Night of the Scarecrow* (1981)
13 *American Playhouse*
21 *Rodgers and Hammerstein: The Sound of American Music.* Profile of the legendary Broadway musical team with highlights from some of their best productions; includes interviews with Mary Martin, Shirley Jones, Yul Brynner, and Gordon MacRae.
31 *Spyship*
S *Super Dave*

9:30
S **Movie:** *Quiet Cool*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 9 News
31 *Kwitny Report*
H *The Hitchhiker*
M *Crazy About the Movies:* "James Dean"
N **Movie:** *King Lear*

10:30
13 *The Writing on the Wall.* Documentary about an 18-year-old graffiti artist named Hakeem.
21 *The Movie Palaces.* A tribute to the grand old movie theaters of the 1920s and 1930s; narrated by Gene Kelly.
31 *The Sexual Brain*
H **Movie:** *Black Widow*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Alberta Hunter: My Castle's Rockin'.* Traces the career of noted jazz singer Alberta Hunter from her start in 1907 to her comeback in the 1970s.
21 *Are You Being Served?*
31 *Eye on Dance*
M **Movie:** *Raging Bull*
S **Movie:** *The Best*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 **Special:** *Olympic Winter Games*
11 *The Honeymooners*
21 *Butterflies*
31 *Broadway Magazine*

11:35
2 *Adderly*

MIDNIGHT
7 *Nightline*
9 *Entertainment Tonight*
11 *Star Trek*
13 *Tales of the Unknown South*
21 *Long Island Report*

12:15 a.m.
H **Movie:** *The Kindred*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *Our Family Honor* (1985). Eli Wallach.
9 *Truth or Consequences*
21 *Nova*
N **Movie:** *Dust*
S **Movie:** *Tai-Pan*

12:45 a.m.
2 **Movie:** *Space Hunter: Adventures in the Forbidden Zone* (1983). Peter Strauss.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:10 a.m.
M *Private Practices: The Story of a Sex Surrogate*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:50 a.m.
H **Movie:** *Dead-End Drive-In*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Three Godfathers* (1936). Walter Brennan.
9 *Home Shopping*
11 *Streets of San Francisco*

2:05 a.m.
2 News

2:25 a.m.
7 News
M **Movie:** *Last Resort*

2:30 a.m.
13 *Profiles of Nature*

2:40 a.m.
S **Movie:** *The Thief Who Came to Dinner*

2:55 a.m.
7 **Movie:** *The Greatest Gift* (1974). Glenn Ford.

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Nature*

3:20 a.m.
H **Movie:** *From Beyond*

3:30 a.m.
4 *Matchmaker*

3:45 a.m.
M **Movie:** *The Little Drummer Girl*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *New Wilderness*
13 *Voices & Visions*

4:50 a.m.
H *The Movie Makers*

5:00 a.m.
4 *Slim Cooking*
7 *Branded*
11 *Twilight Zone*
S *Brothers*

5:20 a.m.
H **Movie:** *My Chauffeur*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *One-on-One*
S **Movie:** *The Elm-Chanted Forest*

THU., FEB. 18

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Adrian Mole*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Mannequin*
S **Movie:** *Like Normal People*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
M **Movie:** *Labyrinth*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H **Movie:** *No Retreat, No Surrender*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *Mad Max* (1979). Mel Gibson.
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *Young Man With a Horn*
S **Movie:** *Raging Bull*

8:30
4 *A Different World*
9 *Entertainment Tonight*
13 *Currents:* "Under the Boardwalk." An in-depth report on the people who benefit from casino gambling in Atlantic City.
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
9 *Morton Downey Show*
11 **Movie:** *Rich Kids* (1979). Trini Alvarado.
13 *Voices & Visions:* "Walt Whitman"
21 31 *Mystery!: Inspector Morse*
H **Movie:** *Hardbodies 2*
M **Movie:** *Light of Day*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 *The Texas Debates*
21 *Nanny*
31 *Masterpiece Theatre: Fortunes of War*
N **Movie:** *Happily Ever After*

10:30
H *Rodney Dangerfield*
S **Movie:** *Clue*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
21 *Are You Being Served?*
31 *Hollywood Legends:* "Steve McQueen"
M **Movie:** *Pretty Smart*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 **Special:** *Olympic Winter Games*
11 *The Honeymooners*
21 *The Many Wives of Patrick*
H **Movie:** *Stripes*

11:35
2 *Night Heat*

MIDNIGHT
7 *Nightline*
9 *Entertainment Tonight*
11 *Star Trek*
13 *Channel Crossings*
21 *Long Island Report*
N **Movie:** *Clockwise*

12:10 a.m.
S **Movie:** *Aliens*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *Packing It In* (1983)
9 *Truth or Consequences*
21 *Brown Sugar:* "The War Years Through the 1950s." The period from 1940 to 1959 is examined through film clips, recordings, and interviews; spotlights Lena Horne, Ethel Waters, Katherine Dunham, and Eartha Kitt.
M **Movie:** *Malibu Bikini Shop*

12:45 a.m.
2 **Movie:** *Local Hero* (1983). Burt Lancaster.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:20 a.m.
H **Movie:** *No Mercy*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Prisoner of Zenda* (1937). Ronald Colman.
9 *Home Shopping*
11 *Hug Tight*

2:05 a.m.
2 News

2:15 a.m.
M **Movie:** *Stitches*

2:20 a.m.
7 News

2:30 a.m.
13 *Profiles of Nature*
S **Movie:** *That Was Then, Then Is Now*

2:50 a.m.
7 **Movie:** *Invasion of Johnson County* (1976). Bill Bixby.

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Television*

3:10 a.m.
H **Movie:** *Mannequin*

3:30 a.m.
4 *Matchmaker*

3:45 a.m.
M **Movie:** *Highlander*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:10 a.m.
5 *I Love Lucy*

4:15 a.m.
S **Movie:** *Emmanuelle*

4:30 a.m.
4 *New Wilderness*
13 *Eyes on the Prize*

4:40 a.m.
H *Tanner '88: The Dark Horse*

5:00 a.m.
4 *Slim Cooking*
7 *Branded*
11 *Focus on Success*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Metroline*

5:40 a.m.
H *Rodney Dangerfield*
S *Just Another Stupid Kid*

FRI., FEB. 19

:00
4 7 News
Three's Company
Magnum, P.I.
Webster
Nature Watch
Newton's Apple
Italian programming
:oncludes at 8)
Movie: *Spies Like Us*
Movie: *Two Rode*
'ogether
Movie: *Kojak: The*
'elarus Files

:30
Family Ties
News
The Jeffersons
New Jersey News
Long Island Report

:00
4 5 News
Jeopardy
$100,000 Pyramid
Cheers
21 *Nightly Business*
'eport

:30
Wheel of Fortune
You Can't Take It With
'ou
Current Affair
Hollywood Squares
Barney Miller
News
MacNeil/Lehrer
World of Survival:
Mustang"

:00
Beauty and the Beast
Special: *Disney's*
'oggone Hits
Movie: *The Great*
Muppet Caper (1981).
:harles Grodin.
Special: *Olympic*
Vinter Games (concludes
: 11)
Evening Magazine
Hill Street Blues
Nature: "Hawaii"
Washington Week in
'eview
Movie: *A Fine Mess*
Movie: *Instant Justice*
Movie: *My Beautiful*
aundrette
Movie: *Ernest Goes to*
'amp

:30
Entertainment Tonight
Wall $treet Week
Eastenders

:00
Dallas
Miami Vice
Morton Downey Show
Movie: *The Incredible*
'hrinking Woman (1981).
.ily Tomlin.
Great Performances:
)ecember Flower. Jean
immons stars as a lonely
'idow who tries to
evitalize her bedridden
nd apparently senile aunt
In Search of the Trojan
Var
Movie: *Doctor Who*

:30
Movie: *Stewardess*
'chool

:45
Comedy Club Network

0:00
Falcon Crest
Sonny Spoon
9 News

13 *The Texas Debates*
21 *Eyes on the Prize: America's Civil Rights Years*—"Mississippi: 1963–1964." Examines the white resistance to the civil rights movement in Mississippi as well as the attempt to bring blacks into the Mississippi political process.
31 *On Stage at Wolf Trap:* "Tony Bennett"
M **Movie:** *Stripped to Kill*
N **Movie:** *Les Comperes*
S *It's Garry Shandling's Show*

10:30
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
21 *Wall $treet Week*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Reform School Girls*
S *Super Dave*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 **Special:** *Olympic Winter Games*
11 *The Honeymooners*
21 *Washington Week in Review*
M **Movie:** *Hardbodies* (cc)
N *Goodbye Soldier*
S **Movie:** *Help!*

11:35
2 *Top of the Pops*

MIDNIGHT
7 *Nightline*
9 *Entertainment Tonight*
11 *Star Trek*
13 CUNY Basketball
21 *Long Island Report*
N **Movie:** *A Ticket to Tomahawk*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *Smokey and the Bandit* (1977). Burt Reynolds.
9 *Truth or Consequences*
21 **Movie:** *The Stars Look Down* (1939). Michael Redgrave. Classic adaptation of the A.J. Cronin novel about Welsh miners struggling against dangerous working conditions.

12:35 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.

12:40 a.m.
H **Movie:** *Fast Times at Ridgemont High*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
M **Movie:** *Basic Training*
S **Movie:** *A Hard Day's Night*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:45 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 **Movie:** *Cannon for Cardoba* (1970). George Peppard.
9 **Movie:** *C.H.U.D.* (1984). Daniel Stern.
11 *Dempsey and Makepeace*

2:15 a.m.
2 *Win, Lose, or Draw*
H **Movie:** *Bloodbrothers*

2:25 a.m.
7 News

2:30 a.m.
4 News
13 *Profiles of Nature*
M *Comedy Experiment*

2:35 a.m.
S **Movie:** *Liz*

2:45 a.m.
2 **Movie:** *The Eiger Sanction* (1975). Clint Eastwood.

2:55 a.m.
7 **Movie:** *Time Limit* (1957). Richard Widmark.

3:00 a.m.
4 *Wil Shriner Show*
11 *Streets of San Francisco*
13 **Movie:** *Teahouse of the August Moon* (1956). Marlon Brando.

3:30 a.m.
M **Movie:** *Stripper*

3:55 a.m.
H **Movie:** *A Fine Mess*

4:00 a.m.
4 *Hit Squad*
11 *Harry O*
S **Movie:** *Except for Me and Thee*

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *Matchmaker*
9 **Movie:** *The Winning Team* (1952). Doris Day.

5:00 a.m.
4 *New Record Guide*
7 *Branded*
11 *U.S. Farm Report*
13 *Tales of the Unknown South*

5:05 a.m.
M **Movie:** *Shadow Play*

5:30 a.m.
2 *Newsmakers*
4 *New Wilderness*
5 *New Monkees*
7 *Greatest Sports Legends*
11 News
H *A 60's Reunion With Bill Graham*

MON., FEB. 22

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Wild America*
21 *Newton's Apple*
31 Italian programming
M **Movie:** *Gidget Goes to Rome*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
S *Jimmy Walker Special*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Silk Spinners." A look at tiny silkworms bred for their incredible ability to spin the most expensive threads in the world.
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *M*A*S*H* (1970). Donald Sutherland.
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Television:* "News: Point of View." The history of television news and how it affected the careers of Joseph McCarthy, Richard Nixon, and John F. Kennedy.
31 *Dark Shadows*
H **Movie:** *Fast Times at Ridgemont High*
M **Movie:** *Used Cars*
N **Movie:** *Claire's Knee*
S **Movie:** *48 HRS.*

8:30
2 *Designing Women*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Noble House* (1987). Part II of IV. Ben Masters. (Part I, Sun., 2/21 at 9.)
9 *Morton Downey Show*
11 **Movie:** *2010* (1984). John Lithgow.
13 *Television:* "News"
21 *Phenomenal World:* "African Safari." A look at cheetahs, lions, elephants, and giraffes living on the African plains.
31 *All the World's a Stage:* "Now Comes My Comedy." Examines the stock characters and situations created by Plautus.

9:30
2 *Frank's Place*
H *America Undercover*

10:00
2 *Wiseguy*
5 9 News
13 *Eyes on the Prize:* "Mississippi: 1963–1964"
21 *In the Kingdom of the Dolphins.* The relationship between man and dolphin as it grows from a feeling of mutual fascination to one of trust.
31 *Madam C.J. Walker.* Biography of America's first self-made millionairess.
M **Movie:** *Malibu Bikini Shop*
N **Movie:** *Julius Caesar*
S **Movie:** *Manhunter*

10:30
H **Movie:** *Eye of the Tiger*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*
31 *There Was Always Sun Shining Someplace.* Documentary chronicling the history of the black baseball leagues; narrated by James Earl Jones.

11:30
4 *Best of Carson*
5 *Best of the Late Show*
7 **Special:** *Olympic Winter Games*
11 *The Honeymooners*
21 *TV Classics*

11:35
2 *Hunter*

11:40
M **Movie:** *Pretty Smart*

MIDNIGHT
7 *Nightline*
9 *Entertainment Tonight*
11 *Star Trek*
13 *Mystery!: Inspector Morse*
21 *Long Island Report*
N **Movie:** *Marianne and Julianne*

12:05 a.m.
H **Movie:** *The Outlaw Josey Wales*
S **Movie:** *Friday the 13th: The Final Chapter*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *North to Alaska* (1960). John Wayne.
9 *Truth or Consequences*
21 *In Search of the Trojan War*

12:45 a.m.
2 **Movie:** *Venom* (1981). Sterling Hayden.

1:00 a.m.
5 *American Leprosy Mission*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:10 a.m.
M *Comedy Experiment*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

1:45 a.m.
S **Movie:** *James Joyce's Women*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Jackpot* (1950). James Stewart.
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:10 a.m.
M **Movie:** *Stripper*

2:25 a.m.
H **Movie:** *Stripes*

2:30 a.m.
11 *Focus on Success*
13 *Profiles of Nature*

2:50 a.m.
7 News

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Nova*

3:15 a.m.
S **Movie:** *H.O.T.S.*

3:20 a.m.
7 **Movie:** *Beachhead* (1954). Tony Curtis.

3:30 a.m.
4 *Matchmaker*

3:45 a.m.
5 *I Love Lucy*
M **Movie:** *Raging Bull*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:15 a.m.
H **Movie:** *Spies Like Us*

4:30 a.m.
4 *New Wilderness*
13 *Masterpiece Theatre: Fortunes of War*

5:00 a.m.
4 *Slim Cooking*
11 *Keys to Success*
S *Jimmie Walker Special*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Currents*

TUE., FEB. 23

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *The Odd Couple*
S **Movie:** *Six Weeks*

6:15 a.m.
H **Movie:** *Where the River Runs Black*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *48 Hours*
4 *Matlock*
5 **Movie:** *Neighbors* (1981). John Belushi.
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *Evening Magazine*
11 **Movie:** *Superman* (1978). Marlon Brando.
21 *Nova:* "War on Cancer: A Wonder Drug." A report on the

new drug IL-2 and its effects on cancer.
31 *Dark Shadows*
H **Movie:** *To Live and Die in L.A.*
M **Movie:** *Jumpin' Jack Flash*
N **Movie:** *Ran*
S **Movie:** *Amadeus*

8:30
9 *Entertainment Tonight*
13 *Innovation:* "S Is for Science." Looks at "high-tech" museums that are designed to motivate young people to become interested in science.
31 *Eastenders*

9:00
2 *Jake & the Fatman*
4 **Movie:** *Noble House* (1987). Part III of IV. Pierce Brosnan, Ben Masters. (Part I, Sun., 2/21 at 9.)
9 *Morton Downey Show*
13 *Nova*
21 *Explore*
31 *Target*

10:00
2 *Cagney & Lacey*
5 9 News
13 *Frontline:* "Shakedown in Santa Fe." A return to the penitentiary in New Mexico, where one of the most violent prison uprisings in U.S. history occurred.
21 *Voices & Visions:* "Hart Crane"
31 *Open All Hours*
H **Movie:** *A Fine Mess*
M **Movie:** *Last Resort*

10:30
31 *The Two Ronnies*

10:45
N **Movie:** *Rock Around the Kremlin*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Intercom*
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *Black Widow*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 **Special:** *Olympic Games*
11 *The Honeymooners*
21 *To the Manor Born*
M **Movie:** *Light of Day* (cc)

11:35
2 *Diamonds*
H *Rodney Dangerfield*

11:45
N **Movie:** *The Mission*

MIDNIGHT
7 *Nightline*
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *Brief Encounter* (1974). Sophia Loren.
9 *Truth or Consequences*
21 *Television*

12:35 a.m.
H **Movie:** *Reform School Girls*

12:45 a.m.
2 **Movie:** *Lovesick* (1983). Dudley Moore.
S **Movie:** *Raging Bull*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:20 a.m.
M **Movie:** *Cocaine Wars*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Second Time Around* (1961)
9 *Home Shopping*
11 *Hope for the World's Children*

2:05 a.m.
2 News

2:15 a.m.
H **Movie:** *Bloodbrothers*

2:30 a.m.
7 News
13 *Profiles of Nature*

2:45 a.m.
M **Movie:** *Basic Training*

3:00 a.m.
4 *Hit Squad*
7 **Movie:** *The Life of Emile Zola* (1937). Paul Muni. Excellent biography of the 19th-century French writer; stunning performance by Muni; won Oscars for best screenplay and best picture.
11 *Streets of San Francisco*
13 *Odyssey:* "Franz Boas"
S **Movie:** *The Best*

3:30 a.m.
4 *Matchmaker*

3:55 a.m.
H **Movie:** *To Live and Die in L.A.*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:05 a.m.
5 *I Love Lucy*

4:15 a.m.
M *Comedy Experiment*

4:25 a.m.
S **Movie:** *Emmanuelle*

4:30 a.m.
4 *New Wilderness*
13 *Upstairs, Downstairs*

4:50 a.m.
M **Movie:** *Jumpin' Jack Flash*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:30 a.m.
4 *Getting in Touch*
5 *Kid Video*
11 News

5:55 a.m.
S **Movie:** *A Hard Day's Night*

Weekend, February 20–21

SAT., FEB. 20

6:00 a.m.
4 *Joy of Gardening*
5 *Multitrim*
7 *World of Photography*
9 News
11 *Christian Science*
13 *Exercise With Billie*
S **Movie:** *Uncle Tom's Cabin*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
13 *New Jersey News*
H **Movie:** *The Beniker Gang*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *Bravestarr*
13 *Frontline*
21 *Personal Finance*
M **Movie:** *The Loves of Carmen*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Bravestarr*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Focus on Britain*
7 *Little Clowns*
11 *Hee Haw*
13 *Adam Smith's Money World*
21 *Business File*
H **Movie:** *Quicksilver*
S **Movie:** *The Apprenticeship of Duddy Kravitz*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
11 *Puttin' On the Hits*
13 *Wall $treet Week*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *America*
M **Movie:** *Martin's Day*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters I*
9 *Fan Club*
11 *Soul Train*
13 *Firing Line*
21 *Planet Earth*
31 *Body Electric*
H **Movie:** *The Far Pavilions, Part II*
S **Movie:** *Father's Little Dividend*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters II*
9 *America's Top Ten*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *What's Happening?*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown's Journal*
21 *Brainstormers*
31 *Video Music Box*
M **Movie:** *Starship Redwing*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
5 *Too Close for Comfort*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*
S **Movie:** *Assassination*

NOON
2 *Teen Wolf*
4 *Foofur*
5 *Charlie's Angels*
7 **Special:** *Olympic Winter Games* (concludes at 6)
9 *It's Dance*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
H **Movie:** *Mannequin*

12:30
2 *Galaxy High*
4 *I'm Telling*
21 *This Old House*
M **Movie:** *Nightside*

1:00
2 *Dr. Fad Show*
4 *Heroes*
5 **Movie:** *A Night at the Opera* (1935). The Marx Brothers, Kitty Carlisle.
9 *New American Bandstand*
11 **Movie:** *The Fog* (1980). Hal Holbrook.
13 *Motorweek*
21 *Frugal Gourmet*
31 *Images/Imagenes*
S **Movie:** *Enemy Mine*

1:30
2 *Guinness Records*
4 *The Black Athlete in America*
13 *Take Charge!*
21 *French Chef*
31 *In Black and White*
H **Movie:** *Big Trouble in Little China*

2:00
2 **College Basketball:** Georgetown vs. Pittsburgh
9 *Buck Rogers*
13 *Hometime*
21 *Joy of Painting*
31 *Television*
M **Movie:** *Mountain Road*

2:30
4 **College Basketball:** Kentucky vs. Florida
13 *This Old House*
21 *The Art of William Alexander*

2:45
5 **Movie:** *Planet of the Apes* (1968). Charlton Heston.

3:00
9 *Knightrider*
13 *Great Chefs of the West*
21 *Rod and Reel*
31 *Eyes on the Prize*
S *Shelley Duvall's Tall Tales & Legends:* "Ponce de Leon"

3:30
11 Wrestling
13 *The Frugal Gourmet*
21 *Motorweek*
H **Movie:** *The Outlaw Josey Wales*

4:00
2 **College Basketball:** Duke vs. Kansas
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *All About TV*
M **Movie:** *Dead Reckoning*
S **Movie:** *The Apprenticeship of Duddy Kravitz*

4:30
4 **Golf:** Andy Williams Open
11 *Charles in Charge*
21 *This Old House*
31 *Cityscope*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *T and T*
13 *Innovation*
21 *Degrassi Junior High*
31 *Polish Rendezvous*

5:30
11 *Bustin' Loose*
13 *Newton's Apple*
21 *Doctor Who*

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *A-Team*
11 *Star Trek: The Next Generation*
13 *Nature*
31 *European Journal*
H **Movie:** *Nothing in Common*
M **Movie:** *Sahara*
S **Movie:** *Uncle Tom's Cabin*

6:30
2 4 7 News
5 *Small Wonder*
31 *Via Vienna*

7:00
2 News
4 *Fast Forward*
5 *Three's Company*
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *It's a Living*
11 *Cheers*
13 *Owl/TV*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
9 *Mama's Family*
11 *Tales From the Darkside*
13 *Wild America*

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Boys Will Be Boys*
9 **Movie:** *The Jericho Mile* (1979). Peter Strauss.
11 **Movie:** *Bronco Billy* (1980). Clint Eastwood.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Baja Oklahoma*
M **Movie:** *American Justice*
N **Movie:** *Othello*
S **Movie:** *Assassination*

8:30
4 *227*
5 *Women in Prison*
21 *Keep It in the Family*

9:00
2 *Houston Knights*
4 *Golden Girls*
5 *Beans Baxter*
13 *Mystery!: Inspector Morse*
21 *To the Manor Born*
31 *Secret Agent*

9:30
4 *Amen*
5 *Mr. President*
21 *Dad's Army*
S *Caesars 20th Birthday Celebration*

10:00
2 *West 57th*
4 *J.J. Starbuck*
5 9 News
13 *Film on Film:* "Steve McQueen"
21 *No Place Like Home*
31 *Blake's Seven*
H *Young Comedians All-Star Reunion*
M **Movie:** *Sid and Nancy*

10:30
5 *WKRP in Cincinnati*
9 *Medical Journal*
11 News
21 *Butterflies*

11:00
2 4 7 News
5 *Taxi*
9 *Benny Hill*
11 **Movie:** *Blazing Saddles* (1974). Mel Brooks.
13 **Movie:** *Horse Feathers* (1932). The Marx Brothers.
21 *Monty Python*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Mannequin*
N *Rock Around the Kremlin*

11:30
4 *Saturday Night Live*
5 **Movie:** *The Great Escape* (1963). Steve McQueen.
7 **Special:** *Olympic Winter Games*
9 *Morton Downey After Dark*
21 **Movie:** *Lust for Life* (1956). Kirk Douglas, Anthony Quinn. Vincente Minnelli directed this superb film about the tormented artist, Vincent van Gogh; Oscar for Quinn as artist Paul Gauguin.
S **Movie:** *The First Nudie Musical*

11:45
2 *D.C. Follies*

11:55
M **Movie:** *Scorpion*

MIDNIGHT
7 News
N **Movie:** *Bliss*

12:15 a.m.
2 *Dom DeLuise Show*
7 **Movie:** *Remo Williams: The Adventure Begins* (1985). Fred Ward.

12:30 a.m.
H **Movie:** *Sudden Death*
13 *American Playhouse*

12:45 a.m.
2 **Movie:** *The Girl in the Empty Grave* (1977). Andy Griffith.

1:00 a.m.
4 *Showtime at the Apollo*
11 *Twilight Zone*

1:15 a.m.
S **Movie:** *Black Widow*

1:30 a.m.
9 *Entertainment This Week*
11 *Tales From the Darkside*

1:35 a.m.
M **Movie:** *Cocaine Wars*

2:00 a.m.
4 *Comedy Club*
11 News
13 **Movie:** *Gold Diggers of 1937* (1936). Dick Powell.

2:05 a.m.
H **Movie:** *The Kindred*

2:30 a.m.
4 *Sea Hunt*
9 **Movie:** *At the Circus* (1939). The Marx Brothers.
11 *Solid Gold*

2:40 a.m.
7 **Movie:** *Bring Me the Head of Alfredo Garcia* (1974). Warren Oates.

2:45 a.m.
5 **Movie:** *Kung Fu Killers* (1972). David Chiang.

2:50 a.m.
2 *Win, Lose, or Draw*

3:00 a.m.
4 *NCTV*
M **Movie:** *Liz*
S **Movie:** *Enemy Mine*

3:20 a.m.
2 *D.C. Follies*

3:30 a.m.
11 **Movie:** *Samurai* (1979). Joe Penny.

3:35 a.m.
H **Movie:** *My Chauffeur*

3:45 a.m.
13 **Movie:** *Going Hollywood* (1934). Bing Crosby.

3:50 a.m.
2 News

4:00 a.m.
4 **Movie:** To be announced

4:20 a.m.
M **Movie:** *She's 19 and Ready*

4:30 a.m.
7 *The Avengers*
9 **Movie:** *The Big Store* (1941). The Marx Brothers.

4:35 a.m.
2 **Movie:** *The Mask of Alexander Cross* (1977). Lloyd Nolan.

4:45 a.m.
5 *Look at Me*

5:00 a.m.
4 *Ben Casey*
11 *Twilight Zone*
13 *Tales of the Unknown South*
S *Shelley Duvall's Tall Tales & Legends:* "Ponce de Leon"

5:15 a.m.
H **Movie:** *Baja Oklahoma*

5:30 a.m.
7 *Ebony/Jet Showcase*
11 News

SUN., FEB. 21

6:00 a.m.
4 *American Ski Week*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
M *From Star Wars to Jedi*
S **Movie:** *Brothers by Choice*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*
21 *Wonderworks*

7:05 a.m.
H *Survival Series*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
M **Movie:** *The Aurora Encounter*

7:35 a.m.
S *The Secret Life of T.K. Dearing*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Sunday Home Show*
13 *Mister Rogers*
H *Seabert*
S **Movie:** *My American Cousin*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 *Like It Is*
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Enemy Mine*
M **Movie:** *Back to School*

9:30 a.m.
7 *Business World*
11 *Captain Power*
21 *Reading Rainbow*

10:00 a.m.
5 *Dr. Science*
7 *David Brinkley*
9 *Steampipe Alley*
11 *New Gidget*
13 *Owl/TV*
21 *Tony Brown's Journal*
S **Movie:** *Mannequin*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 Wrestling
11 *Love Boat*
13 *Square One TV*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
4 *McGlaughlin Group*
7 **Special:** *Olympic Winter Games* (concludes at 6)
9 *Knightrider*
13 *Degrassi Junior High*
21 *Washington Week In Review*
H **Movie:** *The Guns of Navarone*
M **Movie:** *The Last of Sheila*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 **Movie:** *Tarzan's Revenge* (1938). Glenn Morris.
11 *At the Movies*
13 *Rockschool*
21 *Wall $treet Week*
S **Movie:** *Crocodile Dundee*

NOON
2 *Guinness Records*
4 *Essence*
9 **Movie:** *Mountain Family Robinson* (1979). Robert Logan.
11 **Movie:** *Breakheart Pass* (1976). Charles Bronson.
13 *Washington Week*
21 *Adam Smith*

12:30
2 *Paradise Steamship Company:* "Russia"
4 *Fight Back*
13 *Inside Albany*
21 *Wild America*

1:00
2 **Track:** Olympic Invitational Meet
4 **College Basketball:** Temple vs. North Carolina
5 **Movie:** *Breaker, Breaker* (1977). Chuck Norris.
13 *Voices & Visions*
21 *Nature*
M **Movie:** *Diamond Head*

1:30
2 **College Basketball:** Indiana vs. Purdue
S **Movie:** *The Prisoner of Zenda*

2:00
9 **Movie:** *Support Your Local Gunfighter* (1971). James Garner.
11 **Movie:** *A Force of One* (1979). Chuck Norris.
13 *Great Performances: The Best of Broadway.* American theater stars recreate the top song and dance numbers from twenty-two hit musicals; features Mary Martin, Chita Rivera, Debbie Reynolds, and others.
21 *Masterpiece Theatre: Fortunes of War*
31 *Voices & Visions:* "Walt Whitman"
H *Cinema Workshop*

2:30
5 **Movie:** *The Way We Were* (1973). Barbra Streisand, Robert Redford.
H **Movie:** *Shanghai Surprise*

3:00
4 *Sportsworld*
21 *Brainstormers*
31 *Washington Week in Review*
M *Crazy About the Movies:* "James Dean"

3:30
2 **Basketball:** Detroit vs. Los Angeles
21 *Lap Quilting*
31 *Faces of Japan*
S **Movie:** *Amadeus*

4:00
4 **Golf:** Andy Williams Open
9 *Magnum, P.I.*
11 **Movie:** *The Octagon* (1980). Chuck Norris.
13 *Television*
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
M **Movie:** *Hunk*

4:30
21 *Madeleine Cooks*
31 *World Chronicle*
H **Movie:** *One Too Many*

5:00
5 **Movie:** *Columbo* (1977). Peter Falk.
9 *Best of National Geographic:* "Big Cats"
13 *Currents*
21 *Nova*
31 *Hello Jerusalem*

5:30
13 *Metroline Special*
31 *Looking East*
H **Movie:** *Quarterback Princess*

5:45
M *From Star Wars to Jedi*

6:00
2 4 7 News
9 **Movie:** *Zapped* (1982). Scott Baio.
11 **Movie:** *Death Wish 3* (1985). Charles Bronson.
13 *Wonderworks Special: Anne of Green Gables*
21 *Wonderworks*
31 *U.S. Nippon Newscope*

6:30
2 4 7 News
5 *America's Most Wanted.* Features dramatic re-enactments of serious crimes drawn from the files of the nation's top enforcement agencies.
S **Movie:** *The Longshot*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 **Special:** *Olympic Winter Games* (concludes at 11)
21 *Degrassi Junior High*
31 *U.S. Nippon Sunday Theatre*
H **Movie:** *Enemy Mine*
M **Movie:** *Space Camp*

7:30
21 *A House for All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
9 **Movie:** *California Suite* (1978). Michael Caine.
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Automania:* "Stuck in Gear." The growth of car mass production, the tyranny of the assembly line, and the economic dependence on the car.
N **Movie:** *Night of the Iguana*
S **Movie:** *Crocodile Dundee*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*
31 *Growing a Business:* "Employees." Examines the methods used by executives to find the right employees for their companies.

9:00
2 **Movie:** *Bring Me the Head of Dobie Gillis* (1987). Dwayne Hickman.
4 **Movie:** *Noble House* (1987). Part I of IV. Deborah Raffin. Four-part mini-series based on the James Clavell novel about romance, intrigue, and an international power struggle in Hong Kong.
5 *Tracey Ullman Show*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Fortunes of War*
21 *Nature*
31 *Window on World TV*
H **Movie:** *Dead of Winter*
M **Movie:** *Back to School*

9:30
5 *Duet*

10:00
5 9 News
11 *Perry Mason*
13 *Golden Years of Television: The Jack Benny Show*
21 *Mystery!: Inspector Morse*
N **Movie:** *The Tempest*
S **Movie:** *Mannequin*

10:30
5 9 Sports
13 *Executive Stress*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *The Next President*
13 *Surreal Eye*
21 *The Casebook of Sherlock Holmes*
31 *Under the Gun*
H *Jackie Mason on Broadway*
M **Movie:** *Crystal Heart*

11:30
7 **Special:** *Olympic Winter Games*
11 *The Honeymooners*
21 *Black Champions:* "New Times." Explores the athletic departments of segregated black colleges during the first half of the 20th-century.
S **Movie:** *That Was Then, Then Was Now*

11:45
2 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 News
9 *Dallas*
11 *Star Trek*
13 *Great Performances*
H *Tanner '88*
N **Movie:** *Black Girl*

12:15 a.m.
7 **Movie:** *Family Secrets* (1984). Stephanie Powers.

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*
5 *Kojak*

12:45 a.m.
M **Movie:** *Stand by Me*

1:00 a.m.
2 *Win, Lose, or Draw*
9 *Dallas*
11 *Odd Couple*
13 *Alberta Hunter*
H **Movie:** *Purple Rain*

1:15 a.m.
S **Movie:** *Quiet Cool*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
5 *Naked City*
11 News

2:00 a.m.
2 News
9 *Home Shopping*
11 *At the Movies*
13 *Cissy Houston*

2:20 a.m.
M **Movie:** *Born American*

2:30 a.m.
4 *Bob Uecker Sports Show*
5 *Freedom From Fat*
11 **Movie:** *The Contender* (1980). Tina Andrews.

2:45 a.m.
S **Movie:** *The Joy of Flying*

2:50 a.m.
7 **Movie:** *The Outfit* (1974). Robert Duvall.

2:55 a.m.
H **Movie:** *Dead-End Drive-In*

3:00 a.m.
4 *Positively Black*
13 *Rockschool*

3:30 a.m.
4 *First Estate*

4:00 a.m.
11 *Twilight Zone*
M **Movie:** *The Little Drummer Girl*

4:10 a.m.
S **Movie:** *Amadeus*

4:25 a.m.
H **Movie:** *Dead of Winter*

4:30 a.m.
11 *Twilight Zone*

5:00 a.m.
7 *Guns of Will Sonnett*
11 *Twilight Zone*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News

NEW YORK

TOWN AND COUNTRY PROPERTIES

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BANK STREET HOUSE, the brand-new condo w/exceptional Hudson River vus, in the city's most happening, historic area. Only 22 flr-thru 1 BR apts. 2 per flr. Pvt elev entry, mrble bth w/whirlpools, quarry tile kitchen w/all appliances, balconies, more. Duplex 2 BR penthse also avail. Priced from $210,000. Call (212)633-8515. Offering by prospectus only.

Central Park South—Studio, full hotel services. $160,000. $1,100 maint. Owner needs to sell, principals only.
Call: Charlie Murphey 212-877-2483.

36th ST Bet Park & Lexington
CO-OP STUDIOS
FROM $110,000
Low Maintenance
Holly Corroon 212-889-6396
Offering By Prospectus Only

56th St E Co-op—Spac 2 BR, 2 bth, beaut appointed, new appliances, new w/w carpeting, corner apt - many spectacular extras. $379,000. Principals only.
Call: Theresa 212-737-0193.

FAB 3 BR CONDO EXCLUSIVE
80's E - 6 1/2 Rms - Owner relocating, must sell, 3 MBRs, 3 marble bths & den. 40' terr, grt vus, Mint, W/D, $860M neg. S. Tallarico 212-355-3550/h 212-988-8980.
CORCORAN GROUP

Riverdale/15 Mins Manhattan
Sacrifice! Must See! Principals Only!
Ownrs relocatng. Beaut 1 BR, 1 den, 1 bth, 24-hr drmn, pool, terrace, essential a/c. Low maint $542 includes utilities & taxes, 36% write-off. $120,000. 718-458-3910.

COOPERATIVE/CONDO
Westchester

Hartsdale Condo—NYM mentioned, first-time offering, brand new, renowned, "classic", 5 min walk RR, shopping, inside parking, health club, drmn, etc. Very exclusive, April occupancy. No broker fee.
1 Bedroom ...$225,000
1 Bedroom ...$235,000
Special one-time price. 516-735-2828 (9-5pm), 516-922-6812 (6-10pm, wkends).

HOUSE
Westchester

Pelham Pelham Manor 29 MIN NYC

SO-O-O NICE

to come home to, charmg, eleg, dtls, manageable space, true cent hall Colonial, 9 rms, 4 bths, master bdrm/fplc, pvt gdn, quiet st, Pel Man. $537,500

ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

DISCOVER THE PELHAMS · · · Great Schools, Great Charm, Great Values, and Only 28 Minute to Grand Central. We Show All the Listings. Here's Just One:
CLASSIC COLONIAL $615,000
Elegant home on lovely Manor block, living rm w/fpl, formal dining rm w/fpl, EIK, family rm and play rm. Master suite w/bth plus 5 BRs, 2 1/2 bths. Pristine condition. Great for living or entertaining.
PELHAM REALTY 914-738-9000

HOUSE
New Jersey

Greenwood Lake, NJ—Panoramic view of lake. SENSATIONAL! Jacuzzi, wraparound deck, 3 BR, 2 bth, flagstone fplc, w/20' Cent boat, am/fm stereo, furn, 1 hr NYC. $275,000. Call: Ownr 212-371-0212.

COMMERCIAL PROPERTY

SOHO 5-STORY BLDG
Beaut lux renov, hi rental income, upper flr avail. 2.2 million. Ownr 212-226-0342.

SELL YOUR HOME
IN THIS SPACE!

This is your opportunity to 1.6 million receptive readers with a median household income of $38,980. They are young, affluent, property owners and property purchasers. They are in that important age group where families are started (and grow), and first (and second) homes are purchased.

NEW YORK Magazine's Town and Country Properties special display advertising units are available every week for $1,210. (No additional cost for typesetting or camera work). Place an ad on Monday and see it in print in a week.

Call Nancy Engberg.
Monday thru Friday 9:30 AM-5:30 pm.
212-971-3155.

Source: SMRB 1987, ABC

COUNTRY PROPERTY
For Sale/Rent

YOUR VERY OWN SPREAD

ARRESTING VIEWS ON "55" OPEN AND WOODED ACS, w/Fast Babbling Trout Brook, Lg Paddock, Barn w/4 Stalls & Loft, Guest & or Caretaker's House, 3-Car Garage. **PLUS** Our Lg Century Old Charming 4 Bdr, 3 1/2 B Farmshouse "Completely" Rejuvenated, 2 Fplcs, Wood Stove, Rec Rm, Greenhouse/Studio. $325,000

VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

S. Columbia Co—Immaculate 2 BR, 1 bth, country weekend retreat w/barn & 1 1/3 acres. $125,000. Owner 914-756-3901.

Duchess Co. Farmhouse—Swimming pond, 4 BR, 2 1/2 bth, beaut country setting, 90 mins NYC, avail yr-round or seasonal. $12,500/yr. Call 914-723-1785.

Monroe Area—F.L. Wright style Contemp, 2 acres, mt vu, 3 BR, exotic fam rm. $265,000. Griffith RE 914-294-9333.

COUNTRY INN—In scenic setting, 44 acres overlkng famed Catskills trout stream. Restaurant, bar, fplcs, pool, sauna, excellent hunting, manager's apt. 2 million. Buy or lease. Ownr 212-219-3820.

Orange, CT Country Retreat—1 1/2 hrs NYC, nestled amid evergreens. Cust design home, 9 rms, full bsmt/exercise rm, mahogany paneled game rm, mrble mstr bth w/jacuzzi, plus much more. Owners must move. $589,900. Includes 1962 Rolls Royce. Call wkdys 203-877-9804.

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Also avail 1.84 acres w/dock access. $195,000. Owner 212-888-7530.

Montauk Manor—Studio apt, split sched w/ownr in historic landmark w/tennis, pool, spa. Avail year-round. 212-586-4929.

VACATION HOME
For Sale

E Ft. Lauderdale Condo—1 BR. $39,000. Janet 305-463-0585/305-925-1569.

NEW YORK MAGAZINE'S
SPECIAL ISSUE ON
INTERIOR DESIGN

Issue date March 28th
On sale March 21st
Ad deadline March 15th

To advertise in this section
call Nancy Engberg.
212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Let's Go Antiquing—New Orleans. Air/Hotel/Shop/Tours. May 5-8. $569pp/dbl. Special Excursions. 201-347-8511.

The Anglophile—Newsletter for travelers to England - hotels, inns, restaurants, festivals, crafts, travel tips, and special places. Call Maryanne for info: 212-873-0632.

AIRLINE

JETTING THE WORLD
Daily dep avail London, Paris, Amsterdam, Frankfurt, Milan & Rio de Janeiro. Reg sched airlines. Min fare only $200 r/t. Resv & info: 718-262-8058, Mon-Sat 10-7.

SEASONAL RENTAL

East Hampton **Bridgehampton**
THINK SUMMER!
Beautifully Appointed Rentals.
For 19 years we have been rental specialists throughout the Hamptons with thousands of satisfied customers.
Computerized service Professional staff
JACK DOUGLAS REALTY, INC.
516-324-1111

RESORT
New York

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Jeronimo's—Come to our cozy mountain-top Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

HOTEL
The South

The Marquesa Hotel - Key West, Florida
Elegant 15-room hotel in historic district. Great loc. Pool, restaurant. Introductory rate. Resv & info. 305-292-1919

VILLA/CONDO/APTS
Worldwide

OVERSEAS CONNECTION
Vacation Villas, Ski Chalets, Apts...
Italy, France, Spain, Mallorca, Ibiza, Carib, Rio, Captiva, Switz. 212-769-1170

VILLA/CONDO/APTS
The South

Deluxe 2/2 Condo—Sanibel Harbour, FL. Tennis center, 40,000' Spa. Spectacular vu. $1500/wk by Owner. No smoking, minors, pets. 50% disc. on court & spa use. 305-854-7724 eves 5-7. I. Howard.

VILLA/CONDO/APTS
Europe

Italian Idyll—Villas & apts avail all over Italy. American residing in Rome can help you plan a perfect holiday. 201-226-6570.

Paris Pied-a-Terre—Exquisite furn apts. Short/long-term. Owner 212-226-4576.

Venice/Lido—Furn 4BR 3bth, gdn, at bch. From 7/5. 2wk min. $125 da. 212-369-6022. Gardner, 1150 Fifth Av. NYC 10128.

VILLA/CONDO/APTS
Mexico

ACAPULCO OCEANFRONT GEM
5 BR, studio, pool, servants, driver & van. Very favorable rates. **607-797-5573.**

VILLA/CONDO/APTS
The Islands

St. John USVI—Lux fully-equip 1BR with pool. 5 min to Ferry/Town. 809-776-6460.

Bahamas Paradise Island—1 BR villa. 201-656-0505 am, 201-233-2704 pm.

Runaway Bay, Jamaica—2BR, 3bth villa, cook & maid, pool, by golf course, walk beach, wheelchair access. 203-222-9625.

St. Thomas, Cowpet Bay—Lux 3BR, 3bth waterfnt, sports, maid. Ownr 516-671-8971

St. Barts FWI—Lux villa, 2BR, 2bth, LR, kit, patio sundeck, jacuzzi, prime loc (Pointe Milou), fab vu, maid. Wk/mo/da. Call (save 25% comm) **Joe Ledee** for photo & info. In US, 011590-277429 or 277096

SKI TOUR

"DOC" WINTER'S TEEN SKI CLUB
Day & Holiday Trips. Certified Ski Instructors. Reservations. **212-772-6770.**

WEEKEND SKI TRIPS TO VT/NY/PA
For groups & individuals, every wknd thru April fr $125 incl bus, hotel, meals, instr & parties. Free brochure. **Ski Colbee Tours, 212-921-2007, 718-470-1740, 516-759-5700.**

SKI TRANSPORTATION

Budget Rent-A-Car Of Manhattan
Makes tracks to your favorite ski slope!
Call for Special Low Rates for
'88 DODGE CARAVANS w/Ski Racks.
100 free miles per day! 212-807-8700.

CROSS COUNTRY
New England

Deluxe X-C Ski Wknds—Beginners welcome. Breakaway Vacations 212-722-4221.

NEW YORK MAGAZINE'S
SPECIAL ISSUE ON
SPRING TRAVEL

Issue date May 5th
On sale April 25th
Ad deadline April 19th
To advertise in this section call Diane Woodstock.
212-971-3155

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, 212-971-3155. **Contact Ray Alvin or Mike Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

SUNTAN BEFORE YOU TRAVEL
NY's Only Wolff System Sun Center
FREE TRIAL 202 E.83rd St 212-517-5700

Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

Medical Electrolysis—By professional R.N.'s in Dermatologist's office. Individual probes. 30 E. 76th Street. 212-249-3050

Fleur Du Soleil Tanning Salon
1 month "Unlimited Tanning" $90. In the heart of Greenwich Village 212-645-6691.

Expert Electrolysis In Your Home—$60 per hour 718-997-7586. Salon available.

Gentle Electrolysis In A Medical Center
By Exper. European DDS. Individual Probes. 1995 Bway, W. 68th St. **787-8770**

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

Working Classifieds
Call 212-971-3155

HOLISTIC HEALTH

European Registered Nurse—In Bayside Therapeutic Rubdowns. 718-279-0303

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

Relaxation Therapy—Superb Mid-Manh. Turkish & muscle kneading. 212 986-1955

Shiatsu Bodywork—Energize, Revitalize Stress Reduction & Relax 212-463-8942.

MEDICAL

Back Pain?—Chiropractic can help! Office & house call info 212-873-6695

Experienced Acupuncturist/Internist—Ling Sun Chu, MD 107 E. 73rd, 472-3000.

HEMORRHOIDS
Outpatient, painless treatment
using laser technology.
Laser Medical Associates 212-517-2850.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

Continued on next page.

HEALTH AND FITNESS

Continued from previous page.

MEDICAL

HIV Test/Counseling—Pvt medical office, confidential, $50 212-929-2530

PHYSICAL FITNESS

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

PERSONAL FITNESS ASSOCIATES
Gives you the most personalized, professional & effective workouts at your home or office, throughout Metropolitan area. Call for brochure **212-245-6708.**

Fitness Trainer—One-on-One programs in your home or office, 212-315-3477

Exercise Without Exertion · Lose Inches
Isometric TONING TABLES do the work
FREE TRIAL 204 E.84th St 212-439-9800

Taichi—Short form. Non-Martial, non-traditionalist. Individuals 212-724-4393

WEIGHT CONTROL

MEDIFAST® at Renaissance
The Total Fast
when you have a lot to lose
The Partial Fast
when you want one meal a day
The Limited Fast
for those stubborn few pounds
·· individually designed plans
·· medically supervised
·· one-on-one nutritional counseling
·· possible insurance reimbursement
RENAISSANCE MEDICAL GROUP
(212) 686-3131 midtown location

Lose 10-20 Lbs—One week at the gracious Russell House, 611 Truman Ave, Key West, Fl, 33040. 305-294-8787.

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

DiET-FAST® at MD CONSULTANTS
FULL FAST - 5 tasty shakes a day
MOD FAST - 4 shakes plus salad & meal
MINI-FAST - 10-15 stubborn lbs. to lose
THE DiET-FAST® DIFFERENCE
DiETFAST shake, pudding, hi-fiber cookie. Computer body fat analysis. Ind. behavior modification and nutritional counseling. MD supervised, reg. dietician. Insurance assistance. 8 locations. Free brochure and information.
MEDICAL DIET CONSULTANTS
212-840-2121 1-800-MD-5-DIET

Overweight? Smoking? Stress?
Experienced Board Certified Specialist.
Wide variety - medically-proven programs
(212) 427-9066 Park Ave. Location

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

The Caryl Ehrlich Program—Changes habits not foods, one-on-one, your office or ours. Free consultation, **212-752-8377**

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
\$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic. 212-245-5940
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

ENTERTAINING

BOAT & YACHT

· THE YACHT BROKERS ·
Luxury Yachts For Events Of All Sizes.
Catering by Mark Fahrer 212-243-7155

Cruise New York Aboard Dolly Madison
Private Yacht parties - complete cruise, dinner, open bar from $39.95. Metropolitan Cruise Line. **718-351-9395.**

Manhattan Yacht Charters
Entertain from 2 to 600 guests! Complete party services on land & sea. Corporate events, private parties, special functions.
212-772-9430

Private Yachts For Special Events
In N.Y. Harbor all year since 1972
Downtown Yacht Co. 212-307-0985

Sailing With Gourmet Kosher Cuisine—Elegant events on NY's finest yachts. Weddings, bar mitzvahs, corp. Marquis Caterers, **718-769-7010.**

SILVER SPOON CHARTERS
Corporate & private parties from 2-400. Weddings, graduation parties & for any special event, we are the perfect choice.
212-732-9470

CARICATURES

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Caricatures & Face Readings—By Sherry Lane, NY's "Star" Artist - 212-675-6224.

Caricatures By Mike Valentine—Bar Mitzvahs, parties 203-483-1120

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Caricatures: "The Best"—Award winner. Jon Bailis. 212-645-3918.

Caricaturist Russel Harvey—Fast, Funny and Friendly. 212-254-8927/914-834-4079.

Caricatures By Puglisi—Sign boards, 1/2 off. Shirts, gifts, ask. 718-631-3157

My Caricatures—Your place, anytime, any face! Call Rhonda, 718-499-7351

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407.

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

ENTERTAINMENT

JOSH SANDS'
"This Is Your Life" · Roast-A-Gram
201-679-0874 references 212-713-5330

ENTERTAINMENT CONNECTION
Professional Performers For All Occasions. Bands, Mimes, Magic, Face Painters, Dancers, Jugglers, Stilts, Customized Themes... **212-534-7277**

ALWAYS ENTERTAINING
Elegant Entertainment. Every Occasion. Special Event Productions. Face Painters, Mimes, Jugglers & Dancers. **212-255-9540.**

Magicians—Birds-dog act-party organizers-party bags. Partihelp. 718-721-2641.

Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. 212-996-9859.

Rent-A-Witch—The psychic channel! Know your future! Any event 201 548 5545

Psychic—Internationally respected. Koury, 212-971-5638, 914-657-8308.

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The ONLY Gift That UNWRAPS Itself!
Gorgeous Girls · Great Guys
Bachelor Parties · Showers · Birthdays
Am. Exp. · Tri-State · Price & Quality
212-724-2900, 718-961-4910, 516-354-7171

Magicians—Mentalists, Palmists. Private/corporate. Partihelp. 718-721-2641.

Baskets With Style—A gift no one ever returns. The Purple Door, 212-627-4076.

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious." All occasions. Call: Zordini. 516-759-3434.

Superstrippers—Good nudes travel fast. Photos available. 212-794-1393.

SNEAK ATTACK
Performing telegrams, Promotionals, Party planning **212-420-1190.**

Theater-To-Go Pee Wee Herman, Joan Rivers, Madonna, Mayor Koch, Dr. Ruth **Murder Mysteries. 212-794-1393.**

Palmistry, The Tarot, Numerology—By registered psychic. 212-737-6290.

Magic Agency Inc.—Representing the best in magic. Complete entertainment packages. 212-288-9133.

Bellygrams M/F Strip—Gorilla, bag lady, Sing, hula, Mickey Mouse. 212-371-1507.

Magic!—Urban renewal for the mind, thousands laughed a lot. 212-873-1111.

TELEBOUQUET® WORLDWIDE
Send big, beautiful bouquets of balloons, flowers, roses, fruit baskets and champagne anywhere in the USA.
24 hrs. 7 days. Same-day service.
Order toll-free: 1-800-222-SEND.

Master Magician—Exciting fun for all events. David Fletcher. 212-246-2438.

Storyteller—Macabre, Folklore, Jewish. Enchant your guests. 212-749-8377

Fantasy Photo Party Favors—Perfect Mitzvah, superb ideas. 212-517-7870.

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195.

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions - 516-868-1795.

BALLOON DECORATING
Turn Your Party Into A Class Aff-AIR
No Party Too Small. **718-482-7464**

CLASSACT STRIPPERS
"Something Naughty For Someone Nice"
Belly Dancers Too! **Call 718-482-7464**

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HOTBODI-GRAMS 1-800-99A-BODI
Bellys, Impersonators & Strippers
Ask About Our 6' Lighted Cake or Gold Gift Box For Birthday, Bridal Shower, Bachelor/Bachelorette Parties
212-912-1705, 718-343-3535, 516-671-9457

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hulas, Fortune Tellers. 212-475-6363. AX/MC/VI.

Baskets Extraordinaires®—Lavish gifts and gourmet delicacies. 212-496-9510.

Yiddish Gorilla & Shmata Hari—Song, dance, comedy. FLORIDA, 305-435-5270

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. 201-342-2121.

Yenta-Gram®—Yenta Comediennes deliver outrageous, personalized, nagging messages, all occasions. 212-475-0566.

Giant Chocolate Chip Cookie—And Balloon Bouquets Delivered Anywhere. Balloon Saloon. 212-227-3838.

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

ROYAL ENTERTAINMENT
Superb Mimes, Jugglers, Magicians and unique Theme Characters plus creative Murder Mysteries. **212-781-1440.**

A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. For unique gift baskets, try 993 2nd Ave. 212-308-4066.

— UNIQUE-GRAMS —
Unusual Entertainment Deliveries
Robots, Jesters, Strips, Princesses, Cupids, Hitmen, and many more. **212-421-3380.**

Continued on next page.

Continued from previous page.

ENTERTAINMENT

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212-265-5252
● NASSAU COUNTY
516-273-9564
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
- VISA
- MASTERCARD
- AM EXPRESS

For nationwide delivery information, call above number or 1-800-424-2323

S-T-R-I-P-P-E-R-S
Low, Affordable Rates
Free Gift 718-875-2524.

CLASSACT TELEGRAMS
Distinctive, Personalized, Singing Telegrams With Complimentary Roses, Chocolate or Champagne! **718-482-SING.**

Why Do Kids/Adults Love—Michael the Magician/Mindreader? Call 718-389-9409.

$24 Bouquet Of Balloons—NY/LI. 7 days till 10PM. 718-868-1009, 516-569-3366.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

The Joke's On You! Inc.—We perform practical jokes, situation comedy. All occasions. Private/corporate. **212-586-3700.**

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

PARTY ART PRODUCTIONS
Featuring Philip Herman - Caricaturist
Zippy The TV Chimp & More
914-357-3318

Psychics—Tarot, astrology, palms, ESP, magic, hypnosis, 212-599-7576. Ages 7-70.

SERVING OVER 1492 CITIES
Corporate Accounts Invited
Custom balloons, Chocolate anythings.
Complete local & nationwide events.
BALLOONS-TO-YOU NATIONWIDE
(212) 466-9274 ● (516) 868-2325
7 DAYS ● Same Day Service

ENTERTAINMENT/KID

Give Your Favorite Adult
A Children's Birthday Party
Bring back Nostalgia
"Once Upon A Birthday" 212-744-6879

Starmite Puppets—Superheroes, E.T., Cabbage Patch, He-Man. 212-473-3409.

Gandalf Rec'mnd "Best Bets" NY Mag. Puppets, Magic, Unicycle, Wizard-Clown **718-465-8511, 516-295-5108, 203-655-1737**

Chuckles Clown—Face painting, puppets, balloons, prizes. 718-965-8663.

Madeleine, Award-Winning Magician!—And clown/bunny act too! For ages 1-99! Will travel anywhere! Call 212-904-0356.

"A Danny Kaye For Kids"—NY Times. Comedy/puppets. Roger 212-427-3536

How To Throw Your Child A
Birthday Party without aging yourself.
Our Party Package includes everything.
"Once Upon A Birthday" 212-744-6879

Princess Pricilla—Lady music clown! Fun! Participaton! All ages! 212-586-6300.

Mr. Lucky's Performing Dogs—Parties for children of all ages. 212-819-9107.

Patchiddy Players—You star in a show! Face painting. Anne. 212-740-6201.

A Touch Of Class—DJ's and giant screen music videos. 718-966-0255.

Paula From TV's Magic Garden!
Specially-designed parties for 3-7's, 8-10's, even for 1-2's. **212-486-0856.**

Mickey Mouse—Magic, games, clown, She-Ra, Gorilla, big bird. 212-371-1507

ENTERTAINMENT/TEEN AND PRE-TEEN

Video Lip-Sync.—DJ's lights, unicycle, juggle (fire). Pearl Prod. 718-465-8511.

ENTERTAINMENT/MUSIC

A Touch Of Class—DJ's and giant screen music videos. 718-966-0255.

· THE JERRY ROSS ORCHESTRA ·
The best dance & party music!
Contemporary, traditional, Motown, 50's, etc. Success guaranteed! **212-797-1898**

Mind-Sweeper DJ's—Great party music, 30's-80's, lights, refs. 718-875-9824.

Park Swing Orchestras—Sizzling sounds from masterful musicians. 212-737-8849.

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Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 311 E. 60 St. NYC DOT T10303. 212-752-5040.

Moving Supplies In Soho—Boxes, pads, dollies, wrappings. Free del. 212-431-8550.

West Side Movers—Fine art, antiques, packing, boxes, pads, dollies, bubble wrap. Free delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670.

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Last Minute, Big Or Small Jobs
Complete serv., free est., free del.
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Rainbow Movers Inc.—Since 1977. Art, home, office, packing, storage, all supplies, free est. 212-431-8551. DOT 1747.

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SHLEPPERS
Last Minute Jobs • Tri-State Area
Storage • "Never A No-Show"
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Moishe's, 24 Hours, Last-Minute Jobs—Big and small jobs with storage. Pick-up and delivery. Complete packing service. Packing boxes delivered free. T10674. 1627 Second Ave. NY, 212-439-9191.

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All our men have concave backs and a highly developed sense of aesthetics. No. 895. 126 Wooster St, NYC. **212-226-0500.**

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Rosa's Limousine—Ultimate in service! TV/VCR, phone, bar. 24 hrs 212-307-7222.

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Luxury Sedans, Stretches & Vans
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24 Hours

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NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

Continued on next page.

Continued from previous page.

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Catering to small & mid-sized corps, residents, hotels. **Large fleet Lincoln Town Car sedans** (2-way radios). From Man,- LAG $24, JFK $34, NEW $39, local $12 min/hrly $27. Corp & reserv welcome. **Voted Retailer of Mo.: Inside Retailing Mag. Elected member: Chamber of Commerce. 24 hrs:** 212-629-8700 718-657-1101 1-800-34CREST MC/Vi/AX **Stretches also**

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Superb massage, by appt. **212-826-8814.**

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Of a mature lady. Warm, considerate.
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Swedish massage - No sex calls.
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The ultimate in elegance & relaxation.
Hotel service available. **212-582-6272.**

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Professional Shiatsu, Jacuzzi.

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Relax your tension with a great massage.
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Luxurious surroundings.
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24 Hours 7 Days

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Sauna/shiatsu. Excellent massage.
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Excellent Shiatsu.
Beautiful Oriental Hostesses.
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24 HOURS - 7 DAYS

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Professional Shiatsu & Swedish Massage
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Judith Cohen, R.N.—Swedish-Oriental-Sports. Qns/Manh loc. 718-426-7097

Mano Matthews—Dancers/sports massage also. W.73. 212-724-0717, 787-1883.

Wm. Cohen—Quintessential Swedish/shiatsu, feel your best. E.72 - 212-737-8717

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Massage for men & women, Mon.-Sat.
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Authentic British Accent—Will record message for your answering machine. Samples, (718) 631-1548, 224-5947

For The Person On The Go
We are there to grocery shop,
pick up dry cleaning or that special
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Surrogate Therapy—Shyness, fear
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Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

Continued on next page.

20th ANNIVERSARY NEW YORK

Twenty Years
Of Influence
Four Great Opportunities
To Celebrate With US!

April 4, 1988
OUR TIMES
From 'The Me Decade' to The Greed Decade
On Sale: March 28. Ad Close: March 22.

April 11, 1988
THE VOICE OF NEW YORK
An Oral History of the Two Most Tumultuous Decades in the City's History
On Sale: April 4. Ad Close: March 29.

April 18, 1988
HOW WE LIVE NOW
On Sale: April 11. Ad Close: April 5.

April 25, 1988
THE BIG 20
New York's Most Important People
On Sale: April 18. Ad Close: April 12

Call NEW YORK'S Working Classifieds
For information on special advertising rates
for the April 1988 issues.
212-971-3155

SERVICES AND SALES

Continued from previous page.

THERAPY

Sexual Problems?—Male counselor. Private! Personal! Patient! 212-832-6659.

Institute For Sexual Dysfunctions—Offering guaranteed, permanent cure for premature reaction/impotence in one 3 1/2 hour session. 100% Success. Female Phd., practicing 16 years. Insurance accepted. 212-689-9717, 11AM-1PM.

Escapist COMPULSIONS Explored.
Role-playing, 150 unusual dramas.
PhD. 7 days. 11am-10pm. 212-475-3377.

Sex Therapy—With surrogates. 11am-7pm, 7 days. Insur. W.54th 212-957-1098

Psychotherapist—Explore all subjects. Role playing - 24 hrs. 516-422-2404.

Women: Quit Hurting!—Has falling in love meant being in emotional pain sooner or later? A dynamic new group is now forming under the leadership of an experienced, state licensed psychotherapist. Group text: Women Who Love Too Much. If you want to overcome this problem, call 212-755-0929. We can't do it alone. Excellent references.

Sex Therapy—Masters & Johnson's. Call weekday mornings, 10-12. 718-284-9081

Aquareem Clinic—English-trained psychodramatist. Private. 212-627-0794.

THERAPY/HYPNOSIS

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J. Walman. 755-4363.

Metropolitan Psychotherapy Services
Therapy & Hypnosis for individuals & couples: **(212) 679-5615; (718) 638-8113**

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Light Panel Truck—Local, long distance. Reasonable. 212-679-6423 anytime.

Men With Van—Anytime, low rates, reliable. 15' truck & van. 212-223-0363.

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Steve Greenberg Video—When you want the very best! 212-627-7076.

SAY IT WITH STYLE

Place a happy message in NEW YORK's Announcement Section. Proposing to your sweetheart? Happy Birthday to someone special? Seeking that dream person you just met and didn't get a phone number? $28/line, 2 line minimum. Deadline for Announcements is Monday at 5PM for issue on sale the following Monday. Call 212-971-3155

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

Box Number

New York Magazine, (----)
P.O. Box 4600
New York, New York 10163

Moral Character—Is the critical element. And if you're also intelligent, dynamic, witty and 50ish, this very beautiful, tall, willowy, quality lady would like to meet you! NYM M051

All-American Girl—35, grew up to be very pretty, bright and successful entrepreneur, originally from New England. Looking for charming, warm-hearted, successful gentleman who is secure, healthy, outgoing and who matches my positive view on life. Note/phone/photo please. NYM B057

Your Life Just Changed—When you started reading this ad. I'm a super package, 38, male and ready to meet you. If you are 24-31, and a super package too, then stop now and write. You'll be dazzled and swept off your feet. Look out!! Photo/phone. NYM B058

Sharing, Caring, Daring—Warm, attractive, successful, professional Jewish female, 32, seeks counterpart. I appreciate the truest qualities of friendship, sincerity and humor. Phone/note. NYM M057

Very Successful VP—Attractive Jewish woman, 35, yearns to relax, reset and laugh with an honest man and an ocean view. My adorable toddler is a bonus. Photo and phone please. NYM B162

Successful MD—Good-looking, sincere, Jewish, 38, loves to dance, enjoys night life, travel, sports. Looking for sexy, sophisticated female, 25-36, to share future. Currently living in Florida but frequently in Manhattan. Photo/note/phone. NYM K829.

Be My Valentine Forever—Looking to make two hearts one. Extremely pretty, very successful (corporate VP), magnetic personality, radiant smile and sparkling eyes. This heart is incurably romantic, caring, affectionate, sensitive and loving. This mind is intelligent, complex, challenging and positive. Interests include books, museums, art, music, theater and ballet. This body is sensual, responsive, active and enjoys dancing, tennis and exercise. This Valentine package seeks male counterpart (38-48?), distinguished, handsome and extremely successful, to share all life has to offer. Seeking my Valentine love and best friend forever. Please tell me about yourself. Photo, a Valentine plus. NYM B064

Tall Southern Brunette—5'10", 36, striking advertising exec. Comfortable in jeans at a picnic or sequins at a formal affair. Enjoys travel, photography, movies, dancing, the arts and new experiences. Seeks single professional male counterpart who is successful, ambitious, secure, honest and communicative with a sense of humor. Letter/phone/photo. NYM B074

Number One Special—Very special guy, easy to be with, great personality, loves outdoors, great looks, 5'11", blue eyes, long curly hair, owns company and beach home. Prefers very attractive lady, 28-34, NYC resident, who is emotionally stable and fun, and ready for partner in life. Photo for sure. NYM B102.

Unique, Attractive Widow—57, fun-loving, easy to be with, substantive. Seeking quality, educated gentleman to enjoy life's pleasures. NYM S613

Bring This Ad—And I'll buy the first round! Striking, well-bred marketing professional, 35, with good sense of humor, who doesn't take herself too seriously. Seeks male, 29-45, 5'10" plus, with same qualities, for good times and possible partnership. Phone/bio/photo. NYM S627

Donald Trump Wishes He Were Me—At 29 years old, I'm younger, better-looking, smarter, more suave and single. A "9" to his "7". If you're not a perfect "10", don't even think about it. If you are, a picture is worth a thousand words, explanations would be nice, bio is appreciated, 5'7" is too perfect for words. NYM B124

Handsome Italian-American Male—A young 32, 5'11", 175 lbs, successful computer consultant who is witty, warm, trustworthy, sincere and easygoing. Am shy at first, but very personable, friendly and great to be with. Looking for pretty, special woman to share life with. Bio/photo/phone. NYM S637

A New Beginning—Beautiful, dynamic Jewish woman, 47, seeks man - to share my interests and yours. NYM S403

Forest Hills, Queens Jewish Man, 33—Owns NYC leather fashion store, luxury co-op, 1988 Nissan Maxima, upper middle class background, casual dresser. Seeks above-average-looking Jewish woman, under 150 lbs, middle or upper-middle class, who enjoys new movies or renting at home, cooking, and lives alone. Non-smoking, no drugs, light or no drinker. Manhattan/Queens/LI residents only. Please send letter/phone. Thank you for your time and effort. NYM S644

Sensitive Blue-Eyed Male—37, Jewish, 5'8", incurable romantic, financially secure, very funny, strong believer in communication, looking for a woman who is not afraid to laugh, cry or answer this ad. Photo appreciated. NYM S646

Considerate, Very Good-Looking MD—Well-balanced, humorous, affectionate, old-fashioned romantic, wealthy, mid 30's, athletic, Jewish. Has everything he ever dreamed of in life except a knockout lady with great warmth, beauty, depth, 20's, non-smoker, to share chemistry, marriage. No photo, no reply. NYM B151

Attractive, Sophisticated Gentleman—Semi-retired, enjoys the arts, gourmet dining and dancing, humorous, interesting conversation. Emotionally and financially stable. Would like to meet a pretty lady with charm and similar interests for a serious relationship. Please mail detailed letter/photo/phone number. NYM B156

Ready For Fatherhood?—Pretty, smart, kind, Jewish Manhattan lady, seeks a man, 34-44, who desires warmth, love, togetherness and family. Photo. NYM B107

Who's The Blond Stranger?—Sharp Jewish woman, 31, warm in heart, honesty and humor, seeks a man who is ready to share. Photo! NYM B109

Two Left Feet—28-year-old banker, 6', 180 lbs, who can't dance. Looking for an intelligent female with a sense of humor to enjoy skiing, the Caribbean, good food, Scrabble, cuddling and the finer things in life with. Photo helpful. NYM B019

Pretty Jewish Lady—30, seeks slim, non-smoking, professional Jewish man, 29-35, for love and marriage. Serious replies only please. NYM B130

I'm A Good Man—Clean-living, educated, loyal, good-looking (full hair), 48, 180, 5'11". Seek pretty, slim woman, 30's. Exchange pictures please. NYM M013

Upstate Irishman—A young 57, seeks warm, together city lady with country interests. Photo please. NYM B020

Wanted:—Long stem, slim, fun-loving female, up to 30, sought by energetic, successful Christian attorney, to share beaches, mountain retreats, sports, foreign travel, toys (cars) and La Dolce Vita. Photo/phone. NYM M055

Handsome Israeli Man—5'11", 34, educated, marriage-minded. Seeks sincere, feminine female, tall, 23-29. Phone/photo/note. NYM B111

Get Real! Fabulous—Pretty, not slim, artist, successful businesswoman, 47, classy, great fun, not usual, very stable, sensual, non-smoker. Available for a "real man" who is desirous of an exciting relationship with one terrific woman. Recent photo/note, please. NYM B105

Handsome Creative Professional—34, fit, funny, seeks slim, pretty, intelligent damsel to frolic about the city sharing laughs, stimulating talk and maybe even more. Photo/phone/note. NYM M052

Pretty, Feminine, Successful, 35—Seeks 38 plus life mate. POB 683 NYC 10008

Good-Looking Millionaire—Is looking for a lasting relationship with a woman who is beautiful both inside and out and has a great sense of humor, enjoys champagne and caviar evenings, theater and long weekends in the tropics. NYM M002

Arthur: The Best That You Can Be—May be with this physically fit, honest, sensual, secure, mid-30's, divorced white female entrepreneur who turns heads, whether in jeans or elegant evening attire and who seeks counterpart. If you take pride in yourself and are equally financially secure - yet still looking for dreams to conquer - love traveling, exploring, dancing, laughter, fitness, city lights, country seclusion, children (but always us first), candlelight dinners, a warm fire with a unique, romantic woman who will always keep you intrigued, then send brief note/recent photo or video (smile)/phone number to your Linda on NJ's shore. NYM M011

Touch Of Class—Sophisticated, romantic, slim, Long Island Jewish female, 29, 5'6". Seeks warm, handsome, stylish, successful Jewish male (5'10"-6'3"), 29-36, forever! Bio/phone/photo. NYM M035

A New Beginning—Beautiful, dynamic Jewish woman, 47, seeks man - to share my interests and yours. NYM S403

Widow Sensitive—Young 70, seek gentleman, 70-75, as companion. NYM M027

A Warm And Vivacious Redhead—30, slender, interests from computers to the arts. Would like to meet a sincere, intelligent gentleman over 30. Sense of humor important. Photo/note. NYM B173

Successful, Slim, Attractive—Long Island businessman, non-smoker, 5'7", 47, who loves classical music, fine restaurants, nature, travel and exotic automobiles. Desires beautiful, slim, sophisticated Long Island woman, 25-35, to share life's beauty and a long-term relationship. Photo appreciated. NYM M059

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At People Resources, the intelligent choice for selective, responsible people. We're the private club for singles you have read and heard about for years. Call or stop in anytime for information on memberships and activities. Or join us for cocktails or lite brunch — complimentary.

You can take control of your social life.

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Lite Brunch: Sat., Sun. 12—4

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(201) 585-0006 • (203) 852-9567 Major Credit Cards

On My Own Again—Nice guy, single, straight and solvent, 52, tall, dark and only 7 lbs overweight. Seeks attractive, interesting lady, 40-45, who enjoys the outdoors, a glass of wine by the fire and not the Manhattan merry-go-round. Suburban lady okay. The world is waiting. Recent photo/vital statistics a must. NYM B131

Extraordinary, Elegant, Enchanting—Statuesque, pretty, blue-eyed blond, seeks positive energy with exciting, sensitive, ambitious man, 28-38, non-smoker. Envelope me with your charms. Photo/letter/phone. NYM B161

NJ Jewish Male, 25—Very desirable professional. Tall, great looks, warm, sincere. Seeks similar female. Photo. NYM B132

Attractive Leap Year Lady—Seeks her best friend/lover for life: 35-45, affectionate Christian male, loves to ski, travel and thinks cats are man's best friend. Note/photo, please. NYM S443

Boat Yards In Spring—Trout streams in summer, Block Island in fall, Woodstock in winter. Attractive, trim Jewish lady, 40's, with warm heart and adventurous soul, seeks man for all seasons. Photo/phone. NYM S525

Petite, Blue/Green-Eyed Brunette—40's, divorced. Would love to meet a really nice guy. All replies honored. NYM S523

Charming Mediterranean Lady—35, love classical music, sailing, French wines. Seek charming, intelligent non-smoker male, 32-42. Bio/photo. NYM S530

Dream Girl 1988—Chic, fit, dynamic Ivy business owner, 31. Passions: arts, skiing! Seeks: romantic, loyal, GQ, fit, MBA/MD/DDS/JD, for forever. Photo. NYM S532

Attractive East Side Lady—With style and verve, late 40's, seeks male counterpart, 50-60. Recent photo/note. NYM B079.

Athletic Jewish Female—35, seeks Jewish male, interested in sports, dining out and movies. Must be college-educated. Photo/phone appreciated. NYM M058

Beautiful Jewish Dentist—28, seeks to meet quality, professional male. NYM S577

Accomplished, Worldly Gentleman—Seeks princess for the happily ever after. Blue-eyed, 6'1", 40, dashing looks, warm-hearted, self-made. Now ready for dark-haired, slender lady with presence and international background. NYM M022

Sophisticated, Warm, Pretty—Professional, divorced woman, 44, slim, traditional values, strong interest in the arts. Seeks previously married, successful man, with similar interests and zest for life. NYM B018

Professional American-Asian Female—36, who has cats and wears hats, seeks a single professional male, 30-45. Send photo and purrfect letter. NYM B133

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, exotic autos. Seeks very pretty, Christian lady, non-smoker, to 35. Box 204, 1202 Lexington Av. NYC 10028.

Trusting, Caring, Gentle—Lady, 51, seeking gentle man, 46-63, for sharing music, companionship, love, country/city life. Note/phone please. NYM S557

Sparkling Blue-Eyed Blond—35, slim, attractive, professional Christian woman. Seeks warm, sensitive professional male, 30's-40's, with good sense of humor, who loves quiet dinners and sports (but no game-playing). Photo/bio. NYM B134

Sensuous, Friendly, Outgoing—39, Jewish, warm, bright, attractive, enjoys life and a good man. Seeks successful Jewish man, 35-50, non-smoker, active, sense of self, good-humored, loving, sharing, warm, for friendship and more. Bio/phone. NYM B118

Me:—Interesting and interested. Droll sense of humor, 59, 5'11", 160 lbs, athletic, high executive position, often been told that I'm handsome. You: intelligent, sensitive and about 40 or younger, slim, nice legs, unquestionably very attractive. Photo preferred. This ad is forthright and accurate; your response should be likewise. I'm not arrogant, just candid. Thank you. NYM M054

Handsome Gay Male—Successful businessman (40) with excellent sense of humor, in great shape both physically and mentally, with interests in theater, movies and music. Seeks attractive, stable man of style and substance (35-45) with enthusiasm for his work, interested in friendship leading to monogamous relationship. Photo, please. NYM M053

Sexy, Wholesome, Discriminating—White - not Anglo Saxon Protestant, female professional. Seeks to share her love for finer things in life through committed relationship with well-bred, charismatic, down-to-earth (cuddly), single Christian male, Ivy League type, 5'9", 50-55. Phone/note a must. NYM S564

Dynamite Guy Of Rare Breed—6'2", 180, tanned, very good-looking and lots of fun. Loves dining, dancing, movies, travel - but, most of all, sharing with that special someone. If you are exceptionally attractive, 30-35, tall, trim, a dreamer, romantic, affectionate, spontaneous and ready to be spoiled, then let's swap current images and smile. NYM S631

Wanted: Romance And Fun—By beautiful, creative woman - 44. I like movies, coffee houses and being in NY City. You're between 38-52, with humor, energy and some poetry in your soul. Note/phone, thank you. NYM S636

Petite, Pretty Brunette—Slim, warm, intelligent, 35, 5'2". Seeks Christian man, 30's-early 40's, professional, down-to-earth, good sense of humor, who is ready for love and marriage. Photo/note/phone, please. NYM S545

Romance, Love And Affection—Await the right woman, from this 34-year-old Catholic male. Strong traditional values combined with such interests as 50's and 60's music, Broadway shows and dining out, make the right chemistry for this Valentine season. NYM B009

End Personal Responses—Once you meet Manhattan male, handsome, fit, 33, warm and attractive, for educated, mature and secure lady. NYM S563

Attractive, Natural Blond Attorney—35, 5'9". Seeks bright, successful man to be her best friend for life. NYM B010

Slim, Attractive—34, white Christian female seeks male counterpart for love, romance, marriage and family. Be between 30-40, 5'10" plus, down-to-earth, kind, honest, good sense of humor. I love animals, adventure and the outdoors. Mild herpes. Bio/photo helpful. NYM B103

Handsome White Male—Very successful Harvard-educated executive, 42, 6', 170, whose interests include fine dining, travel, ballet, nature, politics and business, seeks extremely attractive, intelligent, marriage-minded, gentile female, 27-33. Reply with phone and photo or description. NYM B044

CEO—Energetic, trim, very youthful, early 40's, semi-literate, seeks special lady for sharing. NYM M033

Shall We Dance?—Run around the Reservoir? Do the Double-Acrostic? Journalist, former model, 5'9". Seeks tall, witty, kind, slightly steamy male counterpart, 35-50, for all the above. More? Photo helpful. NYM M045

Attractive, Wise—(Also healthy, not wealthy) professional female, 34, looking for a Jewish man, 35-45, who is caring, communicative, creative and wants a mutually supportive, inspiring relationship. NYM S567

Classy Jewish Attorney—Romantic, handsome, caring, 31. Enjoys travel, sports, theater or relaxing at home with someone special. You: beautiful, Jewish professional female, 23-30, sincere and lots of fun. Photo/note, please. NYM S570

Great Looks, Ivy-Educated—Fairfield County professional (arts) man, 42. Seeks female counterpart, 28-35, in lieu of bar circuit and pot luck. Photo/note. NYM M008

STRICTLY PERSONALS

Quality Time?—I'm searching for a special man to share mine. Wall Street exec, sophisticated blond, former model, 39, Christian, country girl but avid New Yorker. If you are a mature and successful gentleman whose quality time is valuable, perhaps we can mesh. NYM S572

Dreamer?—So am I. Reality: Professional, attractive woman, 28, beginning second career in real estate, secure. Seeks a man who is creative, handsome, fun. If that's you, send note/photo. NYM M060

Pretty Jewish Divorcee—46, educated, lives in midwest. Seeks quality man for relationship. NYM S629

Handsome, Successful Chiropractor—Jewish, 39, in search of an affectionate, attractive woman, 27-35, for theater, dining, marriage and family. Photo/note. POB 621, Maplewood, NJ 07040

Sophisticated, Classy, Sensitive—Sincere, honest, self-assured woman. Very attractive inside and out, bubbly personality, with a zest for life and propensity to spoil myself. Energetic, spunky, vivacious yet warm, tender, considerate, caring individual. Seeks same in male, 40-50. Don't miss out on me! Bio/photo a must. NYM S583

Gorgeous, Dynamic Woman—25, Jewish, seeks ambitious man. Photo. NYM S603

Wall Street Lawyer—33, all Ivy-educated, allegedly handsome, Christian. Seeks this side of paradise with similarly-minded, striking woman. Bio/photo. NYM S616

Green-Eyed Blond—Catholic, 30, affectionate. Seeks single, professional Latin gentleman, 6', 28-35, with wit, honesty, to enjoy warm relationship. Note/photo, please. NYM S604

Bubbly, Attractive, Petite Brunette—34, PhD, loves good music, dancing, movies, hanging out with friends. Passionate about good conversations, literature, travel, children. Seeks well-educated, career-established man, 34-44, who wants a committed relationship which blends fun, intellect and sensuality. Photo. NYM S605

Attractive Male Psychologist—Warm, deep, seeks very pretty, bright, slim woman, 28-48. Photo/note. NYM M028

Non-Trendy MD—Friendship, love and family minded. Seeks tall, handsome, interpersonally mature, highly educated gentleman of substance, 30's. NYM M029

A New Romance—I'm ready, are you? I'm a widow, 50's, attractive, perceptive. Looking for a very special man: one who wants to make a commitment; one who is loving and romantic; one who has the quiet power of brains, talent and presence. Prefer northern NJ and non-smoker. Phone/photo/note please. POB 505, Morristown, NJ 07960

Called A Rare Catch—Beautiful, dark-eyed Connecticut brunette, 33, 5'9", in great shape, bright, sincere, easygoing. Searching for an intelligent male achiever for happiness and commitment. Your age/location flexible. NYM B066

Bright, Beautiful Musician—30, in CT, lively, loving. Seeks lasting relationship with tall, personable Jewish professional/businessman who enjoys the arts. Photo a must. NYM T338

Interested In Meeting—A man (36-48), who is honest, warm and reliable, for a meaningful relationship with a 42-year-old, 5'9" Jewish female. NYM B045

Adventurous, Handsome Entrepreneur—30, 5'10", enjoys photography, tennis, movies and being romantic. Still looking for slim, attractive, warm and positive lady to make a good life even better. Note/phone. Photo appreciated. NYM B067

Striking Brunette—With Liz Taylor eyes. Athletic, creative, Jewish professional woman, 38, new to Manhattan. Seeks tall, smart, special man, 37-48, for fresh start. Bio/phone please. NYM B069

Wanted: thirtysomething Relationship—Single Jewish female, 33, mildly Rubenesque, seeks single Jewish male as best friend first - to share hopes, dreams, craft fairs, theater, Sundays in NY, ultimately marriage, children. Humor, intelligence, values much more important than looks, profession. NYM S608

X-Ray Vision—Allows me to see inner as well as surface beauty. I'm 32, and have a good job, good looks, personality and fine wit. I seek an earthy lady who may enjoy jazz, day trips, photography and Dr. Brown's black cherry soda. Photo, note and phone please. NYM B072

Very Handsome—Jewish, 24-year-old CPA, MBA, 6'0", 175 lbs, who loves sports, restaurants and good conversation. Seeking attractive woman, 21-29, with similar interests, who is looking for the start of something special. NYM S606

Brunette/Hazel-Eyed Beauty—Accomplished, talented and sincere with a caring heart and romantic nature. Seeks a witty, warm and wonderfully worldly man over 40, to share my life. Note/photo if possible. NYM B073

Sugar And Spice May Be Nice—But there is nothing wrong with sexy, bright and alluring. Spontaneous Jewish businessman, 37, 6'1", 195 lbs, bilingual, fun-loving and athletic. Would like to meet a Jewish lady, 25-35, who is warm, caring and romantic. Photo/phone please. NYM B071

Seeking Good-Looking, Caring—Woman, 35-45. I'm bright, attractive, professional, divorced. Photo. NYM R943

Classy, Romantic Grandma—Fun-loving, sense of humor. Seeks male counterpart, 60-70, for relationship. Photo. NYM B075

Piquant, Saucy, Clever—Blue-eyed blond barrister, 35, 5'7", athletic and artistic. Seeks attractive professional man, up to 45, for committed relationship. Note/phone/photo. NYM B076

Seeking Wealthy Woman—35-60, for serious relationship. Tall, handsome, financially independent and sophisticated, late 40's man, who is loving, tender, passionate and romantic. Seeks same. Note/photo/phone, please. NYM B077.

Dear Phantom—Elude me no more! Reveal yourself to be a smiling, considerate, fit, worldly man, 50's, seeking a charming, quality lady for future performances. Your ticket awaits - really! NYM M042

Handsome, Spontaneous, Intelligent—MBA, 6', 28, seeks attractive, fit, adventurous, exotic female. Photo. NYM S617

Romantic Christian Female—32, bright, attractive and caring. Loves dancing, quiet times and outdoors. Seeks special man. Photo/phone. NYM S618

Are You Interested—In meeting a hot-blooded Italian male, 32, 185 lbs, 6'1", who is tired of the 'bar scene'? I'm down-to-earth and sincere. Photo. NYM S619

Classy, Very Attractive—Slim lady seeks intelligent man who likes to have fun. Westchester area, 30-50. POB 114, Montrose, NY 10548

Enough Singleness—Jewish male, romantic Manhattan entrepreneur, comfortable circumstances, nice, straight, non-smoker, jazz loving. Seeks attractive, affectionate, self-supporting woman, under 5'7", in mid to late 40's, for best friendship, romance and enough singleness. Photo/resume. NYM M030

Warm, Very Pretty—Lean and leggy, mid 40's, Jewish female. Seeks male, 40's-60's, trim, fun-loving, caring. Phone/note/photo a must. NYM S371

What's New And Exciting?—Attractive, affectionate, adventurous Jewish female, 28 - gift sales rep, warm, witty, working in midtown and living in New Jersey. Is seeking down-to-earth guy to share movies, the beach, traveling, the Times on lazy Sunday mornings and each other. Phone/note. NYM S621

Attractive, Tall Female—29, sincere, bright, professional, non-smoker. Seeks tall, intelligent, athletic, handsome male, 29-37, with good sense of humor, for long-term happiness and love. NYM M040

Try A Lawyer—You be the judge. Handsome, dynamic, successful private practice, athletic, 37, 5'8" male. Seeking slim, pretty female for love, marriage, children. Photo/phone appreciated. NYM S609

Let's Be Adventurous—25, handsome, aspiring success story. Needs classy older woman (30-40) to show the way. Photo/note. NYM M032

Very Attractive, Tall—Jewish gal, 31, loves to ski, travel and the arts. Seeks compatible guy with similar interests. Phone/note/photo, please. NYM S622

Nice Greek Woman—Attractive, seeks professional Greek male, under 38, who is equally emotionally/financially stable and values honesty, loyalty, commitment and marriage. Letter/photo. NYM M031

Pretty Blond—44, seeks Caucasian European for marriage. POB 559, Ross, California, 94957.

The Klondike Kid—Cancer man, brilliant, creative, sensuous, young, dreams of you - beautiful suburban lady, age 21-99, absorbing career or interests. No photo, no bio - just your phone. POB 15543, Stamford, CT 06901

Who Are You?—I've seen you at MOMA, Rizzoli and the Met. You're trim, quite pretty, in your 30's, and clearly interested in esthetics and the arts. (Not that you don't also enjoy dining, movies, tennis, travel, etc). I'm 40, divorced Jewish male, eye surgeon, 5'10", 160 lbs. If you are sincere, (com)passionate, and want a funny, stable, responsible, attractive mate, I'm ready to commit. Come out, come out wherever you are! Recent clear photo/note/phone. NYM S610

First Class Lady—In waiting, seeks quality knight. Very special, pretty brunette, 35, trim, shapely 5'6", is talented, successful and intelligent. Wishes to share best in life - 'cause this is no dress rehearsal! NYM S376

No Voyeur I—Female, 40's, very pretty, who lives on west side of the city. Laughter, music, words are me. Similar combo wins my key. NYM M036

Connecticut Businessman—43, divorced Jewish father. Looking for a bright, witty, pretty, sensuous and shapely lover/best friend to share "from now on" with. I'm tall, not thin, humorous, very successful and have varied interests. You're 30 plus, Jewish, like being treated well and not afraid to do the same for your man. Photo/phone/note. NYM S645

Vivacious Jewish Woman—Warm, slender, very bright LI professional/psychotherapist, PhD, in NYC weekly, 39 (honest!), divorced (not recently - no kids), in love with fine arts (especially classical music). Abundant joie de vivre. Seeking suitable single man. Note, please. NYM B112

Pretty, Slim—33, looks 28, Jewish. Loves 50's rock 'n' roll, arts, outdoor sports. Seeks a fit man with similar interests, for true love. Photo. NYM B098

Looking For Romance?!—If you're a secure professional man (32-45), this tall (5'8"), attractive, athletic, slim, blond, Jewish attorney would love to hear from you. Note/photo. NYM B099

Idealistic Jewish Male MD—33, seeks Jewish female, 22-31, in medicine, for the eternal rounds of life. NYM S380

Educated, Attractive, Lovely—Woman, professional, 40, with good eye for life. Seeks refined, thoughtful, adventurous professional man, 38-48, who likes classical music, outdoors, travel and wants commitment. Photo/phone. NYM B081

Smart, Striking Professional Woman—With charismatic personality and captivating smile. Seeks confident, intelligent, handsome man, 28-40, who will send brief note and photo. NYM B084

Attractive Blond Sought—By handsome male, 27, MD. Desires slim, intelligent female, 21-27, for relationship. Photo, please. NYM M037

Adjust Focus—Very pretty/athletic blond, ex-model, writer/artist, young filmmaker, comic iconoclast, seeks 30 plus, fit, insightful match. Photo. NYM B082

Cute, Petite Blond, 35—Athletic, with a sharp mind, quick wit and old-fashioned values. Welcomes responses from attractive, bright, sensitive and caring guy, 33-45, who loves to laugh. NYM B083

Absolute Treasure—Raven-haired, fair-skinned beauty, 32, 5'6" - adventurous, athletic, great sense of humor, traditional values. Seeks attractive Jewish man, 30-40, who enjoys films, dancing, music, sports and exploring life's possibilities. Note/phone/photo. NYM B086

Jill Clayburgh Look-Alike—Pretty, creative professional, 39, lover of music, art, city lights, country charm. Seeks male with wit and laughter. Photo. NYM S612

Romantic At Heart—Still looking for committed, monogamous relationship. I'm a handsome professional, divorced Jewish male, 39, athletic and eclectic (I love to dance). I'm considerate of and sensitive to the needs of others. You are emotionally available, warm, attractive, 30-40. NJ. Note/phone/photo. NYM M039

A Greek Goddess—In search of Adonis. I'm 34, attractive, intelligent and witty. Enjoy movies, nightlife, dining and stimulating conversation. If you possess similar traits and interests, let's meet. Note/photo. NYM B101

Attractive Female MD—Catholic, 31, 5'7". Seeks male counterpart who desires a relationship of sharing, support, growth and laughter. I'm down-to-earth, family-oriented with varied interests. Note, phone will suffice. Take the risk - let's enhance each other's lives. NYM B087

Jewish Female—34, slim, MD/writer, seeks kind, funny male. NYM B088

Warm, Muscular, 57—Jewelry sculptor, bald, 5'8", seeks warm, attractive spiritual lady. POB 198, Patterson, NY 12563

Fiesty, Sexy, Brainy—Female, mental health professional, with wit, exuberance and desire for permanence, seeks handsome, grown-up male, 38-45, to complement. Note/photo. NYM B089

Pretty, Witty And Wise—5'9", slim, fashionable, green-eyed brunette, professional lady with diverse interests. Seeks single, sincere, lively, down-to-earth male, 38-50. NYM B090

Educated, Attractive Woman—With zest for life. Curious, sensitive, artistic - all wrapped up in 'friendly and warm'. Is a similar man in his 50's out there for me? Photo, note and phone please. NYM B091

Wall Street Exec—32, with interests from Karate and rock 'n' roll to tennis and sailing, seeks vivacious, intelligent, down-to-earth woman. Photo/note. NYM B092

Enchantress Wanted—To share the good life with entrepreneur, 38, 5'7", generous, successful, unconventional, living in Soho. You are adorable, petite, shapely, affectionate, playful, spiritual, non-smoker, 28-34, not involved yet. Photo. NYM B094

Handsome Surgeon—Jewish, athletic, pianist, 30. Seeks vivacious, sexy female, 30 - . Note/phone/photo. NYM B115

Urbane And Whimsical—At 45, I am eclectic, creative, attractive, athletic and unexpected. My interests tend toward the arts, sports, science and other comedy, while sculpting and sun-drenched landscapes incite my passion. I would delight in meeting an upbeat, compassionate, curious yet comely woman who would eventually like to grow a family. So, provoke Cupid's fancy by tickling me with a stimulating reply. NYM B100

Witty, Handsome Male—Intellectual, academic, very athletic, adventurous and fun to be with. Seeks a woman, 24-34, who can stand up to the challenge. Photo a must, will reciprocate. NYM M041

Handsome Professional—37, 5'9", trim, seeks pretty, "forever" female. NYM B121

Beautiful International Lady—40's, slender, with charm and enthusiasm - emotionally, socially, financially secure. I love opera, art, nature, travel, home life. Am seeking stable relationship with a cultured, unattached gentleman. NYM M043

Very Handsome With Dimples—(On my face too). 6'1", very athletic, financially and emotionally secure, laid-back non-yuppie with advanced degrees and great sense of humor. Seeks real good-looking, psychologically sensitive, warm, witty Jewish woman, 23-34. Phone/photo. (If photo is good, to heck with above.) NYM S632

Handsome Italian Man—Successful professional, very honest and sincere, warm, romantic. Seeking slim female counterpart, 25-32, for friendship and possible marriage. Photo/phone. NYM B125

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Happy, Classy Lady—Pretty, warm, fun-loving, early 50's. Enjoys theater, opera, ballet, Central Park, museums, galleries, dancing, travel, walks in country, good conversation, good friends. Would like to meet outgoing, intelligent single man with similar interests. Please send note/phone. Photo a plus. NYM B117.

Track Record—Widow, mature, very pretty, slim, curvaceous, loving, sharing, financially able, seeks nice man, 58-69, for good life and best friend. NYM M047

Can History Repeat Itself?—A very pretty, elegant, warm, witty, bright, talented, successful, sexy, 39-again lady, whose husband was wonderful, believes it can if you are a successful, perceptive, selective, 50ish-60ish man, wanting to share love, trust, companionship, sensuality, intellect and interests - and can make good coffee. NYM S624

Success Without Intensity—Jewish male MD, 33, seeks down-to-earth Jewish female physician, 24-31. NYM B097

Handsome, Compassionate—PhD academic, mid 40's, father, loves/does music, values emotional/physical intimacy, laughing, openness, friendship, dinners, arts, travel. Seeks non-smoking, secure woman, LI/NYC, 35-40, mom ok, to build adventurous future together. Photo appreciated. NYM B119

Lots Of Fun—Spirited, bright, very cute, artsy Jewish woman, mid 30's, seeks male with a good sense of humor and concern for others. Photo welcome. NYM S634

Here Goes:—Attractive, independent, mid 40's, Jewish, 5'2", mother (girls 17, 11), finally ready for intelligent, kind, strong man for friendship, love, marriage. Note/phone/photo nice! NYM S628 There, I did it!

Heather Locklear Look-Alike—Former model, professional career woman, stunning cover girl looks, highly intelligent, outgoing, warm. Dreams of meeting her very handsome GQ prince, 27-33. Tall, well-built, highly successful, dynamic yet cuddly. Photo a must for reply. NYM S635

34, Male Physician—6', Jewish, sincere, down-to-earth. Seeks attractive, educated, accomplished woman of similar values. Photo preferred. NYM M048

Tall, Elegant Widow—Retired professional. Cultured, caring man, 70 plus could add delight. NYM B126

Attractive 28-Year-Old—Recently returned to NYC, stable, advanced degree, enjoys jazz, classical music, good conversation and the outdoors. Seeks a normal female for meaningful relationship. Race/religion unimportant. Photo/phone a must. All responses answered. NYM G514

Physical Beauty? So I'm Told—Inner beauty? Yes. 5'4", 120, 30's, black, enjoy some sports, dancing. Rather quiet, work with the retarded. You: single, tall, very handsome, 29-45, honest, compassionate. Seeking beautifully special, monogamous relationship - respect my moral values (I have no communicable malady). All races. No incarcerated. Recent photo/address. NYM B123

You Are Male—5'11" or taller, 38-48; you are emotionally secure with a sense of humor and a love for sports. I am a caring, giving black woman, 37, who is looking for a best friend and a permanent lover. If you are into sharing life's pleasures, please respond. Photo a must. NYM B135

Professional, Petite, Vivacious—29, seeks warm, witty man who smiles easily and often. Must like sports, movies and good conversation. Photo optional. NYM S638

Being Held Hostage, Rescue Me—Good-looking, successful Jewish male, 31, needs to break out with help of female accomplice. Set free this caring, sincere, future soul mate. Recent photo/note/phone. NYM K827

Successful, Athletic, Jewish—Businessman, 31, enjoys city evenings and country weekends in Killington and Fire Island. Seeks attractive, exciting woman for candlelight dinners, weekend adventures...NYM B128

Creative Professional—Honest, humorous, intelligent, good-looking, 6'1", 43, upper-east-sider. Seeks lovely, creative woman, 25-40. Photo, please. NYM M061

Bright, Spirited, Understanding—Educated woman under 34, wanted by caring, successful, handsome Jewish real estate developer, desirous of a family. Note/photo/phone. NYM T342

Psychologist—Petite, Jewish, 40, on new path to directing/songwriting. Seek bright, creative, stable, marriage-minded male, 35-45, who enjoys the beach. NYM M062

6'2", Eyes Of Blue—Good-looking, educated, in shape, successful, no smoke, no drugs. Enjoys life, especially the ocean. Seeks lady, 30's, who looks great, runs her own life and is ready to meet someone new. Photo reciprocated/note. NYM B137

Attractive Management Consultant—30, female, easygoing, affectionate, with lots of style. Likes arts, home and outdoors. Seeks partner, 30-38, who's comfortable with himself, enjoys other people, life beyond work and close friendships with women. Photo appreciated. NYM B138

As I Read The Personals—I'm appalled by the emphasis on money, job, career, etc. Who cares? Happiness originates within - it can't be bought. I'm 34, 6'2", the freest of spirits, an iconoclast, sine qua non. Museums, music, cats and the unusual are among my interests. I'm looking for a friendship possibly leading to a relationship. Your race, religion and income are irrelevant. Please be at least 5'7". Photo appreciated. POB 962, NYC, 10040.

Delightful, Daring, Romantic—Slim, attractive, playful woman, 42, deires same in an equally financially secure, successful Jewish professional, 40-55, with style, manners, generosity who is athletic, and a non-smoker. For fun, romance and friendship. Bio/phone/photo. NYM B140

Management Consultant/Musician—Attractive, cosmopolitan, affectionate, Irish descent and 40. Loves popcorn, crossword puzzles and Carnegie Hall. Seeks a multidimensional man, 40's, confident, successful, enjoys people, has a social conscience, loves to laugh. Children welcome. Photo please. NYM B139

Attractive Professional, Blond—5'9", 29, slim. Seeks athletic, tall, professional Jewish male for tennis, skiing, biking all year. No smoking. Photo/note. NYM B159

STRICTLY PERSONALS

Looking To Fall In Love—One last time. 48, Jewish, 5'11", 165 lbs, male exec, athletic, witty and loving. Seeks attractive, slim, loving, special lady, 28-38, nonsmoker, to help each other enjoy life. Note/phone/photo a must. NYM M063

Exclusive Listing...—25-year-old, honey blond beauty, 5'6", slim, fun-loving, sincere but shy. Interested in meeting male, 23-33, for one-on-one relationship. Photo a must. NYM S640

Attractive, Independent Woman—30, loves music, dancing, exotic birds and new adventures. Seeks non-smoking, educated male, 29-39, for friendship/romance. No drugs. Note/phone/photo. NYM M065

Slightly Outrageous—Woman, 47, professional, slim, attractive redhead with many interests. Seeks 45-55, Jewish man, who is fit, fun, caring. NYM M064

In Great Shape—Fabulously attractive, upper east side widow seeks exciting, 'young' older man, 55 plus, with style and substance, who's been searching high and low for her. Time is precious. Reply at once. Photo/phone. NYM S641

Handsome Jewish Doctor—30, 5'11", 175 lbs, enjoys sports, dining out, romance, travel. Seeks attractive, non-smoking female, 23-30. Photo a must. NYM M066

Down-To-Earth Yup—29, entrepreneur, sensitive, secure, funny. Seeks same in a woman for eventual dinking. NYM B145

Very Handsome, Sincere Professional—39, fit, Ivy grad. I'm warm, witty, fun, secure. Not religious (Jewish heredity). Seeking the right woman for romance, love, family. Photo preferred. NYM B154

Should You Answer This Ad?—Maybe. Vital woman, 5'6", 50, teal blue eyes, slender NYC professional, grown kids. Loves arts, ocean, skiing. Wants literate, warm, amusing single man, 50-59. NYM S642

Compulsive Traveler—Seeks man with similar disorder. Attractive professional woman, 35, working for international agency. Seeks sociable, bright, adventurous man with portable career. NYM B146

Attractive Asian-Indian—Real estate professional, 36, sincere. Seeks a sincere, handsome male physician or professional for a committed relationship. NYM B160

Lovely, Elegant Lawyer—Straight blond hair, dark eyes. Seeks quality, gentle man, 35 plus. NYM B148

Good-Looking, Elegant Israeli Lady—Looking for young, spirited, romantic man, 55-65. Gentleman only. Photo/note appreciated. NYM B147

Gotta Dance!—With a kind, candid, outgoing man, 26-40. I am a slim professional, 27, 5'6", who also loves tennis, sailing, bookstores and romance. NYM M067

A Most Attractive Lady—42, resides in NC, seeks an interesting gentleman for love and marriage. NYM B149

Passion A Must—Share it for life with an intelligent, slim, attractive, 39, professional brunette who finds laughter the most civilized of sounds. Be a sincere, single white male, 37-47, 5'9" plus, nonsmoker. Phone/photo a plus. NYM M072

I'm Just Crazy Over You—Male MD, 37, seeks down-to-earth, gentle, secure woman, 28-38, for theater, dinner and secure relationship. NYM B157

Tried It Before—I'll give it another try. Wanted: beautiful, slender, shapely female (such as Connie Selleca, Brigitte Nielsen or as good). If you do exist and think you're special, are between the ages of 27-37 and would like to meet a handsome, 6'3", NYC gentleman who is healthy, wealthy and wise, youthful 40's. If this be the case, send photo (a must) and phone number. NYM M069

Tall, Handsome Lawyer—35, bright, athletic and incurably romantic, seeks the woman of his dreams. She's smart, self-assured, career-oriented, Jewish, extremely attractive and 5'4" plus. Write soon - I've been waiting far too long. Letter/phone/photo and non-smoker, please. NYM B152.

Musically-Minded Miss Sought—By incurably romantic man. I'm Jewish, 43, youthful, energetic, a non-smoking, principled businessman, very attractive in many ways, with diverse abilities and interests. If you, as I, are sharp, fun, down-to-earth, pleasing to the senses, have a good sense of humor and love the music and believe in the lyrics of the 30's and 40's songs: phone/photo appreciated. NYM B153

Pretty, Blue-Eyed, Blond Professional—Bright, slim, vibrant, 47, enjoys travel, golf, theater, cuddling, etc. Seeks intelligent, successful, fun-loving, energetic male, 46-56, to share life, love, laughter. Note/phone/photo. NYM M071

Vivacious, Gorgeous, Successful—Professional Jewish female, seeks tall (6' plus), successful, professional, energetic Jewish man, 25-40, for a serious relationship. Handwritten note/photo. NYM B158

30-Something?—Tired of moonlighting? Maddie Hayes type seeks David Addison type for Hope/Michael-type relationship. Photo/phone/note to: NYM B155

Wanted: Leap Year Romance—Attractive and vivacious professional woman, early 40's, who enjoys tennis, dance, music and the art of good conversation. Seeks witty, athletic, successful man for a caring relationship. NYM B163

Aspen—For the last 10 years, I've skied, played golf, tennis and polo besides working. Now I'm in NY working, while playing these on the side. I'm looking for the special lady, 25-45, tall, trim, athletic, preferably European or at least in attitude. Bio/photo/phone. NYM B166.

Handsome, Successful Professional—Sincere, unpretentious. If you are a good-looking, intelligent woman, age 24-36, I would love to meet you. Photo, please. NYM B164

Unusual Woman—Weschester. Impressive track record; superior packaging. Red hair, 5'1", sky-hi cheekbones. Honest, cerebral, seductive, funny. Seeks special young man, 50's-60's, honest, gentle, modest, urbane - who yearns for the other part of the "we". Letter/photo. NYM B165

Your Lucky Day—Male, 35, together in all areas, fit, down-to-earth, seeks same in female, 22-35, beautiful inside and out. Photo/phone/note. NYM M074

Jewish Professional—5'10", 160 lbs, 40's, looking for tall, thin (not anorexic), bright Jewish woman, 30's, non-smoker. A great sense of humor is a must. Photo appreciated. NYM S647

Unmitigated, Unalloyed Bliss—With handsome, 36-year-old financier and entrepreneur who seeks adventurous female, 24-36, for serious fun and maybe more... Note/photo. NYM S648

Beautiful Black Female—28, 5'8", slim, secure, sensitive, interested in meeting a tall, classy white male who believes there is nothing greater in life than loving someone and being loved in return. Photo/phone. NYM B177

20/20—Male surgeon, 28, attractive, athletic. Enjoys the creative arts. Seeks kind, sensual, witty female. Photo. NYM S649

White Male Catholic—Single, 39. Assistant architect, native New Yorker. Loves: guitars, sports, blues. Not concerned with status. Wants to meet single female Catholic, 34-39, intelligent, sense of humor, active. Send note and photo. NYM B167

Impassioned—Classy, engaging, great looks, warm, generous, accomplished, MBA, Manhattanite, Jewess, 39. Seeks a strong, nurturing, successful, sophisticated male counterpart under 50 for a lifetime partnership. Note. NYM M076

Looking For A Partner—To share in the fun and absurdities of life, as well as the more serious moments. I'm a warm, pretty research psychologist - turned - business woman - 36, Jewish, slim and sahpely - who loves biking, movies and lots more. I've got alot to give; if you do too, please write. NYM M077

Brainy, Attractive Female—30, Japanese, 5'3", likes to share fun, excitement, romance, depression and...you name it! Interested in high-tech, computer, stocks, jazz, driving, dining out, travel. You are upbeat, confident, bright, non-smoker, lots of fun to be with. Photo. NYM S650

For The Selective Career Woman—Preferably never married, preferably Jewish, who has delayed loving a sensitive, cheerful mate and having her own children. Write this male counterpart. Tall, athletic, intellectual, musical. NYM B171

Jewish Female Attorney—35, based in NY and LA, competent, attractive, sweet-natured, private school, Ivy college, super-achiever family. Would like to meet successful male, serious about marriage/children. Photos exchanged. NYM S651

Attractive Art Director—With wild blond curls. Seeks cute, cool Jewish professional guy with warm wit and easy smile, 27-33, 5'9" plus. Enjoys movies, MOMA and monogamy. Photo, phone and brains a must. NYM M078

Self-Made Millionaire—Handsome, 35 years old, seeking a lady for fun relationship. Note/phone/photo. NYM M079

Warm, Caring, Giving Man—Assertive, good listener, loves life, young at heart, greatest assets - seriousness and sincerity. Seeks female counterpart. Jewish, non-religious, 51, 5'11", 185 pounds. Note/phone/photo, please. POB 2096, New City, NY 10956.

Sharp Dynamo—Pretty, youthful, blond, 47, 5'7", great health. Seeks fun-loving guy (preferably married before, non-smoker/non-drinker), tall, 40's-early 50's. 914/203 area. Phone, photo please. NYM B172

Very Pretty Exec—Tall, slim, warm, successful. Seeks very nice, very secure, very loving man, 35-49, for very committed relationship. Photo/phone. NYM M081

Incurable Romantic, NJ—Single white female, 40, pretty blond, intelligent, sensitive, funny, outgoing, love to entertain as well as successful businessperson. Would like to meet male with good sense of humor, funny, widower with young children preferred but not necessary. Interests: travel, music, fine dining, movies, theater, NYC, mountains, long walks, museums and antique shows. Willing to try anything once. Would like to settle down with right person. NYM B174

Stunning European Model—44, seeks Jewish professional, 48-60. NYM S652

I Light Up The Room—Let's light the world. Scintillating, aerobic body, beauty, brainy, high-energy, Jewish LI professional and mom. (If you saw me, you'd know I'm worth a trip.) I seek adorable, tender, 35 plus man of substance, soul and joy for life-long sparks. Non-smoker only. Photo/bio/phone. NYM S656

Pretty, Green-Eyed Brunette—Seeks clear-eyed, 35 plus man who's ready to take a chance. NYM S655

Pretty, Cultured Latin, 28—Seeks serious male professional, 30's. Photo. NYM S654

Single, Attractive—Woman, 29, loves to laugh, looking for someone to share some down-to-earth, urban entertainment with: joys of jazz, cappucino cafes, marvelous movies, as well as occasional, quiet adventures in the country. NYM S657

What A Package!—Cute, affectionate, attractive, intelligent, single Jewish female, 32, who's best at being herself. I enjoy a day of rafting as much as a night in front of the VCR, a game of tennis as much as listening to my favorite CD. I'm as comfortable out on the town as well as out on the slopes. Seeking a very special, caring, communicative male to share all that life has to offer. NYM M082

Irish-Italian Gentle Man—Young 41, never wed, 5'8", slim, attorney, Queens resident. Seeks a petite woman of Italian descent who desires marriage and family. Note/photo/phone please. NYM B046

The Best Of Both Worlds - NY/FL—6'2", 38, Jewish, extremely handsome, successful film director and producer. Transplanted New Yorker living in beautiful Boca Raton, athletic with New Age interests. Seeks a beauty (inside and out) to share the best. Photo. NYM B106

Country Living—Cute, athletic male, 44. Pleasures include skiing, sailing, travel, nature. Seeking exuberant, sensitive, loving, petite lady. NYM B122

Sincere, Good-Looking Man—31, 5'9", seeks woman with sense of humor, who enjoys good conversation, sports, travel and dining. Photo. NYM S630

Smart, Pretty, Adventurous—31, seeks worldly, well-spoken Latino for fun relationship, Spanish lessons. NYM M010

Affable Exec—55, seeks intelligent lady, 30-45, interested in travel, sports, culture, for romantic friendship. Photo appreciated. NYM S611

Successful NY Architect—49 years young, 5'6", with good looks, good humor, in good condition, is looking for an intelligent, attractive, exciting partner, 34-42, to share city living, country weekends and travel. If you meet the qualifications and like the program, then we should meet. Send note/photo to: NYM M038

Very Intelligent Woman Sought—I'm bright, funny, creative, interested in many things, cynically optimistic, serious/silly, considerate, affectionate, honest, a non-smoker, and looking for a serious relationship. You should be those things too. I'm also 33, divorced, well-educated, tall, patient, and I live in NJ. Please write. Photo unimportant, unless it shows your brains from a good angle. NYM M050

I Would Love To Meet A Man—Who loves to travel/is multifaceted/has an open, intelligent mind/a tender heart. I am a Jewish female, 36, attractive, who blends traditional values with a bit of the unconventional. Note/photo/phone. NYM M034

Petite, Unpretentious, Divorced—Seek male, 53-60, non-smoker. NYM B065

Extremely Pretty, Blond Rapunzel—33, LI, Jewish, seeks kind, extraordinary man. Photo appreciated. NYM S625

Uncommon Writer/Naturalist—36, charming, kind, handsome, fit, insightful, compassionate, Christian. Seeks a beautiful, spirited, slightly mystical woman with sound values who loves the woods and country life, to share my pastoral life style. Note/photo/phone. NYM S643

Charismatic, Calm Man Wanted—By woman who enjoys being 41. NYM B096

Jewish Female—Slim, attractive, perky. Works in NYC. Seeks gentleman, late 20's-early 30's. NYM S623

Are You Interested—In meeting a hot-blooded Italian male, 32, 185 lbs, 6'1", who is tired of the 'bar scene"? I'm down-to-earth and sincere. Photo. NYM S619

Aspen—For the last 10 years, I've skied, played golf, tennis and polo besides working. Now I'm in NY working, while playing these on the side. I'm looking for the special lady, 25-45, tall, trim, athletic, preferably European or at least in attitude. Bio/photo/phone. NYM B166.

Warm, Creative, Attractive—Female, 29, tall, slim, artist, entrepreneur. Seeks down-to-earth, creative man, 30-45, involved in the arts. NYM K826

Strong-Willed But Kind—Lady MD, 36, seeks man with brains, wit, warmth, muscle, to share skiing, tennis, movies, dinner, whatever. NYM B095

You're Thirtysomething—Bright, gentle, funny, educated, slender woman. You enjoy nature, Mozart, brown rice and books. I'm a similar man, 39, good-looking non-smoker. POB 6282, NYC 10163

Handsome 50's Attorney—Slim, 5'9". Seeks pretty, warm, shapely, non-smoking Jewish lady (35-45), NYC/Westchester, to share arts, outdoors, laughter and commitment. Photo/note/phone. NYM S614

Educated Oriental Lady Wanted—25-40, by mid-40's, successful white male, European educated. Likes sports, arts and seeking long-term relationship. Photo/note. NYM S615

Adorable, Sunny, Dynamic—Manhattan mother (48), daughter (12), seeks male counterpart to share family pleasures, artistic and athletic. NYM S633

Seeking Gay Man Over 65—Strong, vigorous, affectionate, ready to enjoy friendship with discreet, handsome, 46, 5'11", 175, executive. Photo/note/phone appreciated. NYM M080

Adjust Focus—Very pretty/athletic blond, ex-model, writer/artist, young filmmaker, comic iconoclast, seeks 30 plus, fit, insightful match. Photo. NYM B082

Very Important—Tall, healthy, well-off Jewish man, 49. Seeks tall, healthy, wholesome woman (28-40), committed to creating home and family. Photo. NYM S440

A Most Attractive Lady—42, resides in NC, seeks an interesting gentleman for love and marriage. NYM B149

Crazy About Theater—I write about it, teach it, love it best of all things. I would like to share this and other passions with an adventurous man, 35 plus. I am a very pretty, youthful, slender, non-smoking, sophisticated, successful, loving and happy woman in my 40's. Please write. NYM B120

Great Guy—32, Italian, good-looking. Seeking attractive, sexy, petite lady for nice times. Photo helps. NYM B053

Independent, Foxy 50's—Are you Manhattan, theater and ballet too? I'm divorced white female, self-confident, charming, stylish, fun. NYM T343

Let's Set The World On Fire—Lawyer needs Jewish female flame, 26 to 32, to kindle his tinder. NYM M068

As I Read The Personals—I'm appalled by the emphasis on money, job, career, etc. Who cares? Happiness originates within - it can't be bought. I'm 34, 6'2", the freest of spirits, an iconoclast, sine qua non. Museums, music, cats and the unusual are among my interests. I'm looking for a friendship possibly leading to a relationship. Your race, religion and income are irrelevant. Please be at least 5'7". Photo appreciated. POB 962, NYC, 10040.

A Greek Goddess—In search of Adonis. I'm 34, attractive, intelligent and witty. Enjoy movies, nightlife, dining and stimulating conversation. If you possess similar traits and interests, let's meet. Note/photo. NYM B101

A New Romance—I'm ready, are you? I'm a widow, 50's, attractive, perceptive. Looking for a very special man: one who wants to make a commitment; one who is loving and romantic; one who has the quiet power of brains, talent and presence. Prefer northern NJ and non-smoker. Phone/photo/note please. POB 505, Morristown, NJ 07960

Adventurous, Handsome Entrepreneur—30, 5'10", enjoys photography, tennis, movies and being romantic. Still looking for slim, attractive, warm and positive lady to make a good life even better. Note/phone. Photo appreciated. NYM B067

Accomplished, Worldly Gentleman—Seeks princess for the happily ever after. Blue-eyed, 6'1", 40, dashing looks, warm-hearted, self-made. Now ready for dark-haired, slender lady with presence and international background. NYM M022

Absolute Treasure—Raven-haired, fair-skinned beauty, 32, 5'6" - adventurous, athletic, great sense of humor, traditional values. Seeks attractive Jewish man, 30-40, who enjoys films, dancing, music, sports and exploring life's possibilities. Note/phone/photo. NYM B086

Athletic Jewish Female—35, seeks Jewish male, interested in sports, dining out and movies. Must be college-educated. Photo/phone appreciated. NYM M058

Not For The Faint-Hearted—Engaging, funny, upbeat, physically slim, fit, vital and attractive woman. Diverse interests, loves learning. Seeks decision-making, dynamic man, 58 plus, who is also comfortable with intimacy. Okay if you walk on water. I'm undauntable. NYM S653

Arthur: The Best That You Can Be—May be with this physically fit, honest, sensual, secure, mid-30's, divorced white female entrepreneur who turns heads, whether in jeans or elegant evening attire and who seeks counterpart. If you take pride in yourself and are equally financially secure - yet still looking for dreams to conquer - love traveling, exploring, dancing, laughter, fitness, city lights, country seclusion, children (but always us first), candlelight dinners, a warm fire with a unique, romantic woman who will always keep you intrigued, then send brief note/recent photo or video (smile)/phone number to your Linda on NJ's shore. NYM M011

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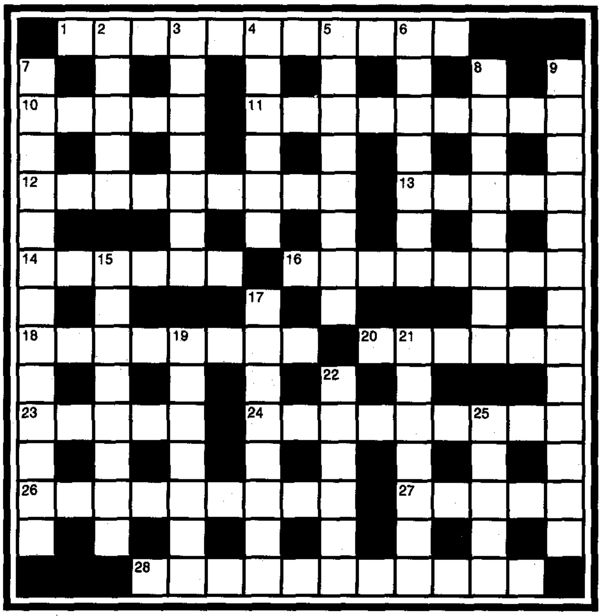
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Groom given ring, here in the theatre. (5-6)
10 She needs help carrying article, travelling West. (5)
11 It's secret—by new regulation no credit is given at end of article. (9)
12 Weedy, perhaps, due to being beyond the normal height. (9)
13 Replacement of nut that is loose. (5)
14 The colour that's supposed to shrink? (6)
16 Instrument certainly has end piece missing, confound it! (8)
18 Avoid fish and poultry. (8)
20 Confection consumed in a province of Germany. (6)
23 Nothing in jar I replaced? There should be wine. (5)
24 Compulsion to make sweetheart kiss it—or not, perversely. (9)
26 A wildly disordered state of affairs—master set about pupil at end of term. (9)
27 So is a change from all that sand. (5)
28 Negligent raider blown up, carrying explosive round the point. (11)



DOWN

2 Free, for example, to climb up to this lofty position. (5)
3 Stretch over broken leg—a bright notion. (7)
4 Barrier with string attached. (6)
5 Have confidence in foreign money accepted lately. (8)
6 Listlessness observed in monkey that's off its food? (7)
7 I'm clever and sound, working out what criminals have got away with. (8, 5)
8 Lending enchantment? (8)
9 Fiend set clues—trickery involved! (13)
15 The survey's no longer ancient history? (4-4)
17 Put in last place. (8)
19 Initially Albert is devoured by lion—hence the hook-up. (7)
21 Showing strain left take-off point. (7)
22 Frustrate the dim-sighted Scot. (6)
25 Playwright Benson is unfortunately abrogating the issue. (5)

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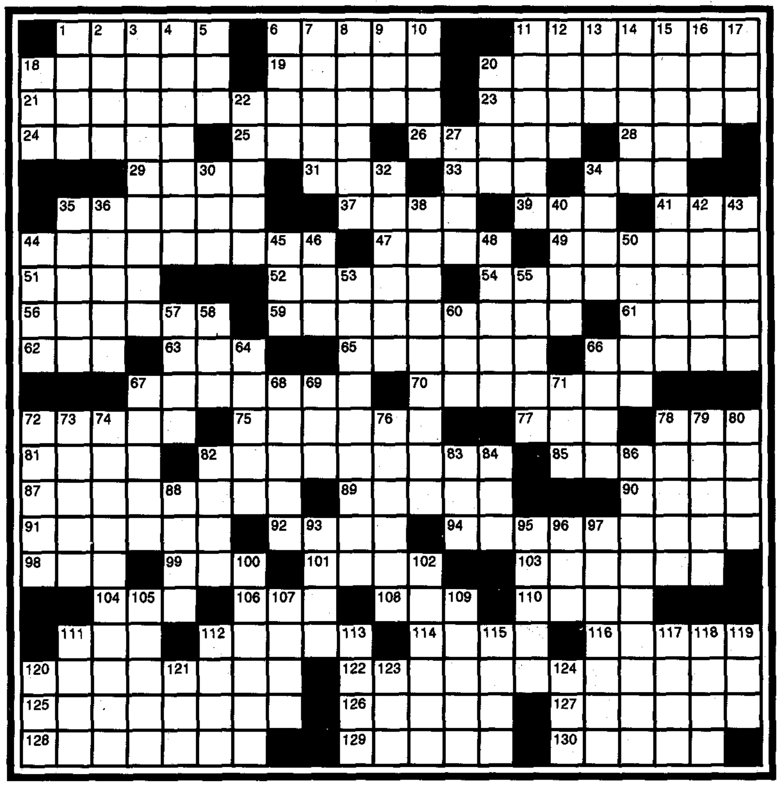
'DOUBLE DEFINITIONS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Gorky's river
6 Capital of Ghana
11 Famous; lacking ability
18 Surface coating
19 Tracking system
20 Alluded; ump goofed
21 Glowing; Peruvian ancestry
23 Wave; cereal bowl
24 Nuke tryout
25 Halloween shouts
26 Outlander
28 Form of 42-Down
29 Yugoslav alias
31 Tarzan's friend
33 "—— was saying . . ."
34 S.A. country
35 Moan over
37 Ruler demarcation
39 Raven's kin
41 Stowe heroine
44 Suer; simple spat
47 Naomi's chosen name
49 Retarded
51 Beggars' garb
52 Newscaster of yore
54 Spoken signal; dad's rapier
56 Most indolent
59 Compel; jailbirds' transport
61 Gaelic dialect
62 Fifth consonant
63 Pub sight
65 Leather strips
66 Readied the presses
67 Put in place
70 Good-for-nothing
72 Fights for breath
75 Visigoth king
77 Hydrocarbon suffix
78 G I mail drop
81 Court doings
82 Woodchuck; porkburger
85 Kipling's Danny
87 Missile parts; generals
89 "So inquiring —— tongue": Landor
90 Crossing out
91 Danish coins
92 Asian weight unit
94 Tomfoolery; "Equus," e.g.
98 Hankering
99 Shortchange
101 Bit of land
103 Imaginary
104 Literary monogram
106 Indiana's governor
108 Stallone or Stone
110 Square-dance locale
111 Cry of surprise
112 Give a leg up
114 Adjutant
116 Plus factor
120 Lever; bird pubs
122 Ifs; place-card info
125 Frees; rents anew
126 Photographer Adams
127 Heavenly
128 Graybeard
129 Poet Lizette
130 Champagne buckets

DOWN

1 Exhaust opening
2 Fairy-tale start
3 Minimally; dumbest
4 Violet dye
5 After bomb or buzz
6 Too
7 Chocolate drink
8 Bolognese painter
9 Fled
10 N.Y. theater
11 Sea nymph
12 "Confessions —— Opium-Eater"
13 Score for Retton
14 Zeal
15 Dentures; engineering job
16 —— majesté
17 Old English letter
18 By way of
20 Ott credits: abbr.
22 Where Christ stopped, in fiction
27 "Oz" lion portrayer
30 —— for tat
32 Tangle in a net
34 Puncturing tools
35 Leaf of grass
36 Colonel's insignia
38 Egyptian nameplate
40 Org.
42 Poetry
43 Tacked on
44 Bluenose
45 Media-monitoring agcy.
46 To's go-with
48 "—— of history is worth a volume"
50 1936 Olympics star
53 Those in detention
55 Path to the altar
57 St. Moritz baggage
58 Hanoi holiday
60 M.D.'s co-workers
64 Watchman
66 Crystal-ball words
67 Hall of Famer Warren
68 Cather's "—— Lady"
69 Before upsilon
71 Kind of table
72 Ungainly
73 Not —— in the world
74 Fort; tight grasp
76 "—— of the King": Tennyson
78 Castilian city
79 Type of servitude
80 Bacchanal
82 Memorable Cooper
83 "——, That Kiss" (1931 song)
84 Twelve doz.
86 Dear; formerly thoughtful
88 Brain scans, for short
93 Televises
95 Hicks
96 Snowfall, to Burns
97 Capricious
100 Not as affluent
102 Go by
105 "Major" of old radio
107 Flag seamstress
109 Sharp cries
111 City on the Oka
112 Foundation
113 Rasputin's ruler
115 Mete
117 Evening in Paris
118 River of Austria
119 Between Mao and tung
120 —— -Magnon
121 Diamond club
123 Individual femme
124 Entebbe name



Solutions to last week's puzzles appear on page 101.

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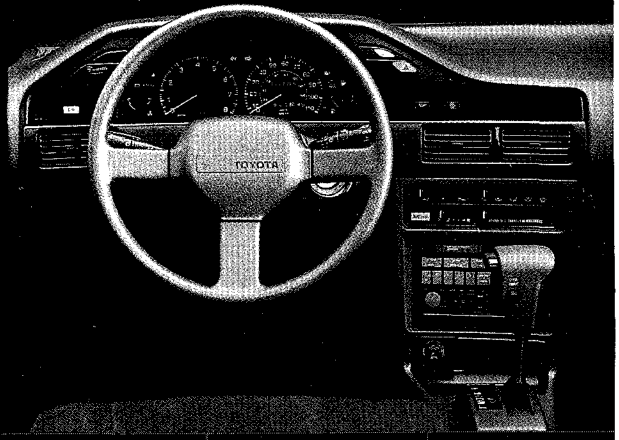

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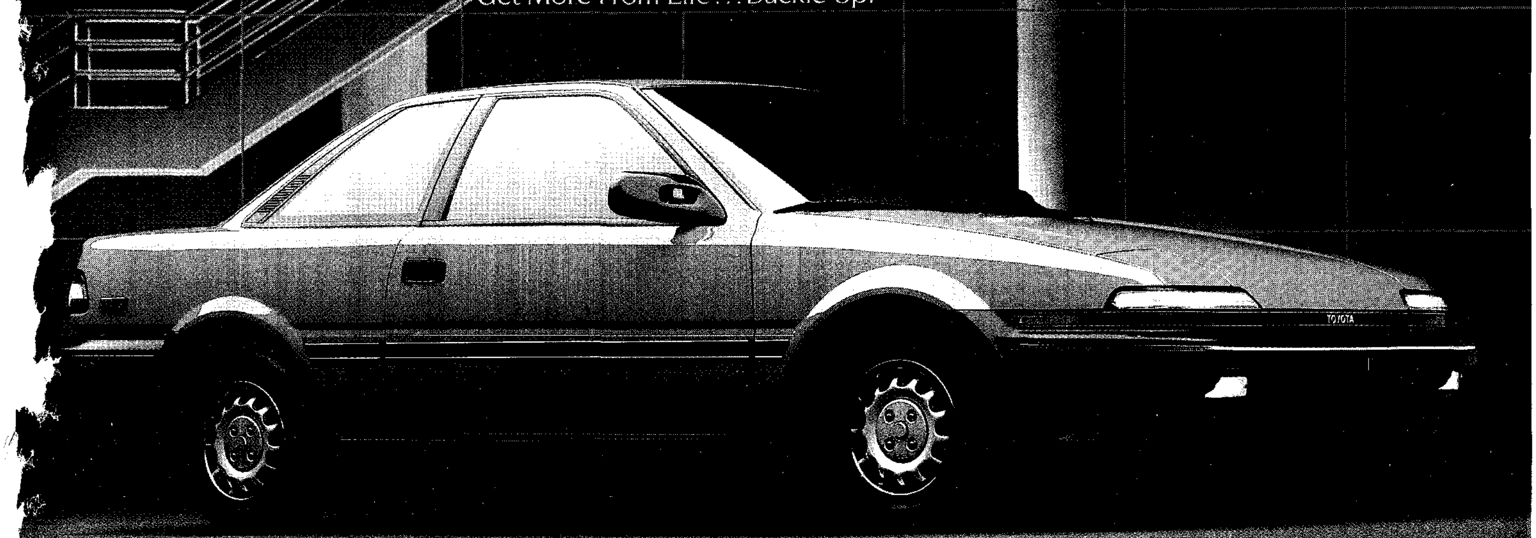

*EPA estimated 30 city/35 highway MPG for Corolla SR5 Sport Coupe with 5-speed manual overdrive transmission.

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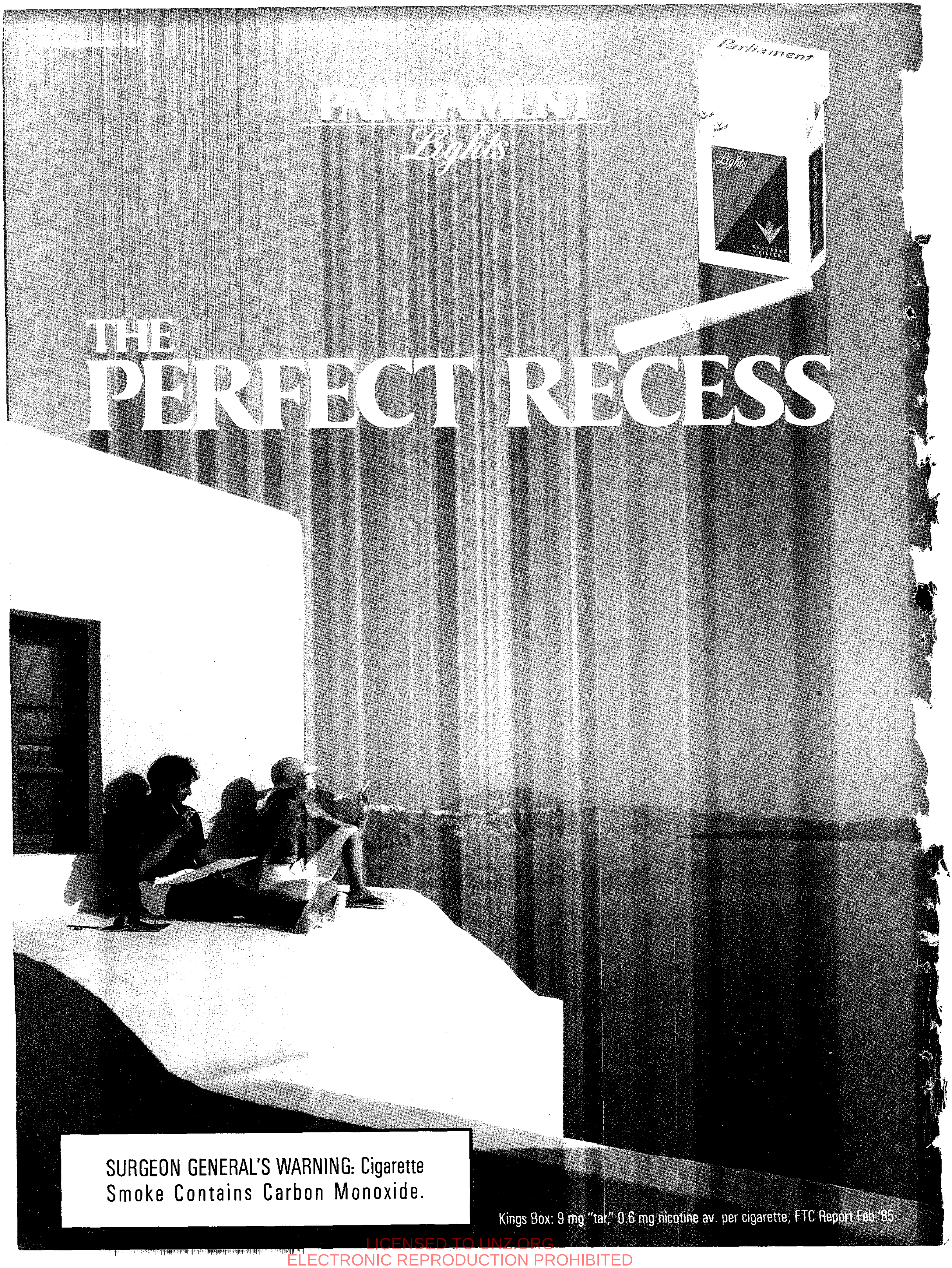

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